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CALIFORNIA ARTS & ARCHITECTURE

Published by Jere B. Johnson, 2404 West Seventh Street, Los Angeles, California
Representatives: Edw. S. Townsend, Russ Bldg., San Francisco; Wm. A. Wilson, 415 Lexington Ave., New York
Advertising Staff: Elmer Wynne, E. J. Gibling

PUBLISHER: JERE B. JOHNSON

Editorial Staff: Ellen Leech, Edwin Turnblad, Mira Maclay, Frances Duncan, Edwyn A. Hunt,
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Price mailed flat to any address in United States, Mexico or Cuba, \$2.50 for twelve issues; to Canada and
Foreign Countries, \$4.00 for twelve issues; Single Copies, Twenty-five Cents. Return postage should be sent
with unsolicited manuscripts. Editorial material and subscriptions should be addressed to the Los Angeles office.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

OLD SPANISH DAYS at Santa Barbara are dated by the moon, since a full moon must add the requisite romantic flavor to the recreation of the days and nights of old. The current Fiesta opens August 2, with a reception at the Old Mission. August 3 the Historic Parade is seen at 3:00 p.m., and this includes a magnificent display of fine horses. August 4, Stock Horse Competition, riding and roping contests at Pershing Park. August 5, Children's Parade. Each night the pageant, "Nacimiento de Santa Barbara" (Birth of Santa Barbara) is presented at the County Bowl at 8:00 p.m. At Lobero Theater the fiesta play is presented nightly.

VENTURA COUNTY FAIR is held August 8-13 and is widely known and acclaimed, as it holds high rank among events of this character.

SADDLE HORSE ASSOCIATION announces a Rodeo at Hollister, August 18-20, under the auspices of the Rodeo Association of America, also the San Benito County Horse Show.

CENTINELA DAYS, the annual fiesta at Inglewood, is held through August 5 and includes a pageant-play in the outdoor amphitheater, parades, vaudeville, and outdoor dancing in the evening at Greville Park. The festival celebrates the discovery, 300 years ago, of Centinela Springs, valued by the Indians and early settlers.

AT DEL MAR TURF CLUB the third annual race meeting opens August 2 to continue through September 4. The racing is under legalized pari-mutuel. Bing Crosby is president of the club.

NAVY RELIEF CARNIVAL is held at the Naval Training Station, San Diego, August 24-26, and is rated among the big military spectacles of the Coast. There are military drills, sham battles, aviation events, an illuminated yacht parade, a carnival, dancing, and vaudeville.

CLAY COURTS Tennis Championships of southern California are held at San Diego, August 3-6.

A GOLF EVENT of the year is the Amateur Championship of the California Golf Association, which is held at Pebble Beach, August 21-27.

RIVIERA COUNTRY CLUB announces the Invitational Golf Tournament is held August 7-13.

A MODEL AIRPLANE MEET is held at the abandoned airport, San Gabriel, August 19. The event is sponsored by the Kiwanis Clubs of Sierra Madre and San Gabriel.

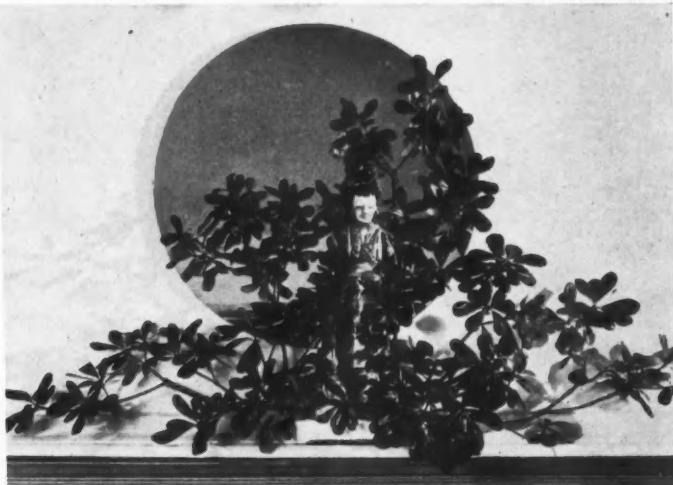
ANNUAL Water Ski Tournament at Lake Arrowhead is scheduled for August 19, with contestants out for practice early and late. The sport was introduced at the lake by Norman Goss several years ago, and added impetus was given by Siegfried Engl when he introduced the art of barrel-jumping to the mountain skiers.

JUNIOR Metropolitan Tennis Tournament, sponsored by the Los Angeles City Playground and Recreation Department, is played August 16-20 at Griffith Park Playground Courts.

ASSISTANCE LEAGUE of Los Angeles will sponsor a series of current events talks at the new Playhouse in the early fall. Mrs. Arthur Blake (Marguerite Harrison) is the speaker, and she is abroad during the summer gathering material for the talks, which open October 19. The proceeds are to go to the various charities of the League.

MEMBERS of the Women's Breakfast Club, Los Angeles, meet at breakfast at the Bel-Air Sycamores, August 30, when Mrs. Gertrude Koenig gives a travel talk. The nine board members meet for a monthly conference on the second Monday of each month. August 14 is the current date.

LA FIESTA DE SAN GABRIEL is held September 2-4 and marks the 168th anniversary of the Franciscan Mission. It also celebrates the birthday of Los Angeles, which was founded September 4, 1781, by colonists who marched across the valley from the mission. The famed old plaza is the center of the festivities. Programs include a major parade, reception for pioneer families, Fiesta Ball, a Symphony Concert and free tours of the mission. Fiesta play in patio of the mission nightly.



An arrangement of leaves whose Oriental feeling is increased by the circular disc in the background and the small colorful figure. Accessories from the shop of Correa Kerns in Los Angeles.

FLOWER ARRANGEMENT

By WILLIAM MOORE

WE FIND ourselves placed in a world of realities—some beautiful, some ugly, some hostile, some friendly. The artist, in the ordinary sense of a picture maker, draws his material from this world of realities, correlates and juxtaposes elements, and informs his whole composition with that fire of brush which is the soul, the essence, the spark that makes the finished work worthy of the saintly title of "art."

We may have paint, charcoal, watercolor, stone, terra cotta, or any number of a near infinity of things with which to express an artistic impulse; conversely, we have the materials of nature itself with which to work—trees, rocks, shrubs, moss, ferns, flowers, leaves, and grasses. When one takes up these immediate materials of nature, however humble, places them in composition, observes the principles that guide the hand of the designer of "high art," one is literally making an arrangement of nature. "Flower arrangement" is an inapt, misleading, and confining phrase to use to describe the technique of "painting" with natural materials.

We are careful in our cultivation of nature in gardens, encouraging the most fragrant, the most colorful, the most charming fruits of nature. But we are short-sighted. We transport some few fragments of nature from the garden into our homes, put them into a bowl of water. After a few days we regret the fading flowers, toss them out, replace them with others. But still we are short-sighted.

Accident poses natural elements in a breath-taking manner. There is probably not one of us Westerners who has not been held spellbound at the sight of the blue-white sea churning over wet, dark green rocks that higher up rose into violet-blue hills touched, perhaps, at the top, like the heads of the gods, with a fringe of yellow-orange sunlight, the last of the day. Undoubtedly, along a dusty highway somewhere we have caught a hasty vision of a fascinating color in a clump of weeds or of an oddly bewitching shape in a rock. "There is beauty," we exclaim, "if only I could paint it! There—there—and there is beauty!" We moan and fret, we are tormented daily and endlessly by the multiform beauty around us which we recognize and enjoy, but which we find elusive, always fleeting, tantalizing. In reality, it isn't that beauty is so ephemeral, it is ourselves who are fleeing from beauty in the almost stubborn manner in which we fail to make the best use of the natural material in the world about us. In "flower arrangement" we may in some manner, at least, arrest the superb qualities of beauty in the natural world. "Flower arrangement" becomes something of a panacea for our short-sightedness.

The color of a rock fascinates us, the curve of a branch, the restless pattern of leaves intrigues our fancy, excites us as much as the interesting life of brush strokes we find in a favorite painting. The line of wild grasses, the effulgence of a weed on a vacant lot is as gleamingly beautiful as the spot of color that interests us in a newly acquired watercolor. We bring them all home, set them up, arrange these simple, beautiful, living parts of nature in a manner that will display their beauty to advantage, and there we will have a new enjoyment—working with nature itself to create a heightened aspect of beauty. Painting nature is an art, a rare art that has its own genius; accomplishing art in the display of nature as nature is another equal art.

To repeat, "flower arrangement" is not the proper title to tack on to this technique of arranging flowers. Flowers are only incidental elements in the arrangement, often unnecessary, often out of place, often superfluous, often

(Continued on Page 11)

AQUATIC EVENTS during the month are varied:

August 6, Rough Water Swim, Pacific Beach, San Diego County.

August 6, Annual Aquaplane Race from Catalina Island to Manhattan and Hermosa Beach, a 30-mile course across channel waters.

August 13, "Flight of the Snowbirds" at Newport Harbor, known as the world's largest yacht race.

August 19, Junior Aquatic Meet at Newport Harbor.

August 20, Annual Rough Water Swim at La Jolla. This is a mile race, starting from the pier at Scripps Institute of Oceanography and ending at the cove. Paddle-board, yacht races, and other water sports mark this event.

August 25-27, Annual Newport Harbor Race Week. Sailing event for Stars, PC's, PIC's, 6 and 8 meters, R's, schooners and all types of pleasure craft. Reunion for yachtsmen from all Pacific Coast ports.

August 13, Star Class Races. Summer series and small boat point score races.

August 20, Commodore's Trophy Race.

August 24-27, Snipe Internationals, L.A.Y.C. August 26-September 4, Pacific Coast Championship Regatta at San Francisco.

September 2-4, Mile High Regatta, Lake Arrowhead. Series of sailing and speedboat races between members of Lake Arrowhead Yacht Club.

STATE FAIR at Sacramento, one of the oldest and most successful events of its kind in the country, opens September 1 and continues through September 10. Has all the usual fair features, with a horse show of the best. The art exhibit is notable.

ANNUAL MISSION DAY is held at Lompoc, September 4. Fiesta at La Purisima Mission, which was founded by the Spanish Franciscans in 1787 but was practically obliterated through various catastrophes. Recently it has been restored and is now a State monument. The gardens are unusually fine and worth a visit.

SUMMER GARDEN TOURS are arranged by the Plans and Planting Branch of the Community Arts Association, on each Friday in August. Additional tours are occasionally sponsored on Tuesdays. The gardens are selected according to the planting, as it conforms to the various seasons.

FIELD SCHOOL of Natural Science holds the sixth annual session, August 7-18, at Santa Barbara. Conservation of Natural Resources is the general theme with which all courses are correlated. The summer vacation school is under the direction of seventeen recognized specialists in Natural Science. Field observation, laboratory demonstration and group discussion under the auspices of Santa Barbara State College, for California teachers, parents and organization leaders.

DEPARTMENT OF RECREATION, Pasadena, sponsors a series of afternoon shows at the Civic Auditorium on Wednesdays, free to the public, through August 16. The shows and dates are: August 2, Showboat Minstrels; August 9, Dance Pageant; August 16, Talent Search finals.

DRAMATISTS' ASSEMBLY at Stanford University continues through August 5, and is designed for people of the theaters, teachers, students and friends of American drama. This program of lectures and readings in drama and an assembly week in early August concludes the drama contests of 1939.

SIERRA MADRE ARTS GUILD announces the formation of a literary section under the direction of John Armistead Collier. A literary open forum is a part of the program of activities.

FALLBROOK celebrates on August 20 the completion of a 53-year struggle for an abundant water supply.



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COMMERCIAL FLOWER FIELDS or Seed Farms may be visited and enjoyed in the late summer, long after the wild flowers are gone. Motorists may leave the main highway at Santa Maria and visit the great fields near Guadalupe, here are acres of deep violet, rose-color, all the tones of orange and yellow, deep blue and wine. There are petunias, calendulas and snapdragons, as well as many more varieties in the Waller-Franklin and McDonald acres. Extensive fields surround Lompoc, where the Bodger and the Burphey plants are located. Another field of beauty is seen between Solvang and Buellton, where verbenas are flamboyant.

SANTA BARBARA BAND, under the direction of Eli Farney, presents a weekly Wednesday night concert at Plaza del Mar.

MUSIC ARTS SOCIETY of Santa Monica sponsors a series of "Symphonies by the Sea" at the Open Air Memorial Theater on the Santa Monica High School campus for the summer season.

MUSIC AND ART FOUNDATION, INC., of Los Angeles announces a dessert-bridge, August 9, in the garden of the president, Mrs. Louis Conrad, for the benefit of the scholarship fund.

SYMPHONY ORCHESTRA of Vancouver, under the direction of Allard de Ridder, its founder, is providing a summer season of concerts.

NEIGHBORHOOD MUSIC SCHOOL, 412 South Boyle Avenue, Los Angeles, under Executive Director Pearl Odell, keeps the 250 pupils occupied during the summer months by arranging chamber music and ensemble playing of all kinds. This settlement school provides lessons for children of talent who cannot afford to pay a teacher.

OPERA CLUB, recently organized in Santa Barbara, under the direction of John Britz, will present "The Chocolate Soldier" as the initial performance.

PHILIPP ARBAS, Dutch cellist, is heard in a series of Saturday evening recitals at El Encanto Hotel, Santa Barbara, with Frank Engleman as accompanist.

SUNDAY AFTERNOON concerts continue at the Sigmund Stern Grove, Nineteenth Avenue and Sloat Boulevard, San Francisco. These are presented by the Sigmund Stern Music Festival Committee, sponsored by the San Francisco Recreation Committee, and the admission is free. The programs are unusual and recently included the first Swiss Yodeling Tournament to be held in this country. It was sponsored by the Swiss Singing Society and the participants included groups from Los Angeles, Seattle and Tacoma, as well as San Francisco.

MUSICAL ARTISTS OF AMERICA present two concerts this month at the Montecito Country Club. August 7, 8:30 p. m., Radiana Pazmor, contralto, is heard, and the evening of August 10, Mildred Couper, pianist, gives a program which includes her own quartette compositions for two pianos, assisted by Violet Koehler; also one Debussy group on the electronic piano, and two groups on the Steinway.

TREASURE ISLAND CONTEST, under the auspices of the music committee of the California Commission for the Golden Gate International Exposition, is held in early August with the finals the week of August 21. The contest is open to singers from 18 to 26 years of age, and to pianists, violinists, cellists and harpists of any age up to 22. Gaetano Merola, director of the San Francisco Opera Association, is in charge.

INTERNATIONAL BAND of San Francisco is sponsored by the San Francisco-International Arts Foundation and is a symphonic organization with instrumentation adequate to perform compositions from the entire range of music. The personnel comprises well-known soloists and performers trained in symphony orchestras. The Arts Foundation has selected Frederick Preston Search and Arthur Winn as associate conductors to establish and lead the Band. Judge George J. Steiger is chairman of the board of the Foundation.

CIVIC OPERA ASSOCIATION is a new organization of Pasadena, containing former members of the Pasadena Grand Opera Company, and is headed by the musical director, Umberto Martucci. The opera, "La Traviata," will be the first presentation, about September 15.

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COMMUNITY MUSIC ASSOCIATION of Redlands, founded by Mrs. George Mullins, continues the annual season of summer concerts at the Redlands Bowl, with concerts twice each week. The announcements are:

August 11, Federal Symphony with Volya Cossack, pianist.

August 18, Clemence Gifford, contralto, and Roger Aubert, pianist.

August 25, Ernest Blecher Dancers.

August 29, The Riverside Opera Association presents "The Sleeping Queen," with Sutro-Seiler Studios ballet.

September 1, Thora Maithaison, soprano; Kato Mendelssohn Szekley; Roderick Krohn, violinist; Mrs. Hennion Robinson, accompanist.

September 8, Symphonic strings and harp ensemble and a cappella choir under Benjamin Edwards, with Lynn Shannon as narrator.

GREEK THEATER, University of California, Berkeley, presents Half-hours of Music on Sunday afternoons during the summer season. The programs include:

August 13, Maxim Schapiro, pianist.

August 20, Julian Oliver, tenor.

August 27, Michel Markiewitz, pianist.

September 3, The Cecilian Trio, Modesta Mortensen, violin; Rebecca Haight, 'cello; Isabella Arndt Hesselberg, piano.



Beautifully simple china, glass, silver have a beautifully simple setting in the enlarged and remodeled shop of Zacho in Los Angeles, which has just been designed and completed by Kem Weber.

MARIN MUSICAL CHEST presents the second concert of the series at Forest Meadows of the Dominican College at San Rafael, August 13, at 3:00 p.m. The program is a joint recital by Vivian della Chiesa, soprano, and Mario Chamlee, tenor.

CONCERT SERIES at the War Memorial Opera House, San Francisco, continues with "Carmen" in concert form, and the tone poem Heldenleben, Friday evening, August 4. The soloists are Joyce Zickhardt, mezzo-soprano, Lucy Day, soprano, and John Howell, baritone. Giulio Silva conducts both the Federal Chorus and the Federal Symphony Orchestra in the excerpts from Carmen.

VIRGINIA MORGAN, harpist, gives a recital, August 4, at the San Francisco Building, Treasure Island.

FOR THE OPERA SEASON at San Francisco, General Director Gaetano Merola announces definite performance dates. A regular season of ten performances and a popular series of four make up the program for the season. The popular series includes repeat performances of two regular series operas and two not included in that series.

October 13, "Manon," conductor, Merola. October 16, "Die Walkure," conductor, Leinsdorf.

October 18, "Madame Butterfly," conductor, Papi.

October 20, "Tristan and Isolde," conductor, McArthur.

October 23, "Rigoletto," conductor, Papi.

October 25, "Il Matrimonio Segreto," conductor, Leinsdorf.

October 27, "Otello," conductor, Merola.

October 31, "Tosca," conductor, Papi.

November 2, "Barber of Seville," conductor, Merola.

November 3, "Fidelio," conductor, Leinsdorf.

In the popular series the dates are:

October 21, "Cavalleria Rusticana," conductor, Papi.

October 24, "Die Walkure," conductor, McArthur.

October 29, matinee, "Rigoletto," conductor, Papi.

November 4, "Il Trovatore," conductor, Papi.

GOLD SHELL CONCERT SERIES is sponsored by the Pasadena Department of Recreation and presented Tuesday and Thursday evenings throughout the summer.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, is finding the Midsummer Drama Festival of increasing interest to the public. The series of plays by Maxwell Anderson continues through August 19. Each of these famous plays is allocated a week of playing time, with matinees both Wednesday and Saturday; no performance on Sunday. Gilmor Brown supervises all direction. The opening of each new play is preceded by a Festival Breakfast, served in the patio of the playhouse, and marked by talks by famous students of the drama.

To August 5, "Gods of the Lightning." August 7-12, "Winterset." August 14-19, "Star Wagon."

PILGRIMAGE PLAY is given at the Pilgrim Theater, 2580 North Highland Avenue, Hollywood, under the direction of Jerome Coray.

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ART CALENDAR

CARMEL ART ASSOCIATION: Work of members.

CORONADO

GALLERIES, Hotel del Coronado: General exhibition of Eastern and Western artists.

FILMORE

ARTISTS' BARN: Exhibits by local artists.

BEVERLY HILLS

BEVERLY HILLS HOTEL: Throughout August, several marines by Lundmark and florals by Giroux. Exhibitions changed every two months.

CONTEMPO GALLERIES, 9190 Sunset Blvd.: Summer exhibition.

POLK GALLERY, 4824 Sunset Blvd.: Modern and old paintings; fine and old Sheffield; antiques.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Exhibitions by members of the Laguna Beach Art Association.

LAGUNA BEACH HOTEL: Recent paintings by Neil Walker Warner to September 1.

LONG BEACH

ART ASSOCIATION, Villa Riviera: Shows the work of members.

LOS ANGELES

ART CENTER SCHOOL, 2544 West 7th St.: Continued through August, Eighth Annual Student exhibition.

ART COMMISSION, Room 351 City Hall: During August, fresco paintings by Arnoldo Rudio.

BARKER-AINSLIE GALLERY, 7th and Figueroa: 18th Century English paintings.

BILTMORE SALON, Biltmore Hotel: American art.

FEDERAL ART PROJECT GALLERY, 2328 West Seventh St.: Oil paintings representing the various art tendencies in southern California.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Closed during August, opening in September with the Seventh Annual Exhibition of California Graphic Arts.

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HATFIELD GALLERIES, Ambassador Hotel: To August 15, American watercolors.

LOS ANGELES MUSEUM, Exposition Park: To August 15, Toulouse-Lautrec loan exhibit; Dr. and Mrs. Leslie M. Maitland loan collection to October 31; to August 28, William Glackens memorial exhibition.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Throughout August in Lecture Room, Central Library, 12 noon to 4:30 p.m., Mondays through Fridays, watercolors, "Heirlooms under Glass."

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Exhibition of Honor Work.

PERRET RESEARCH LIBRARY, 2225 W. Washington: Illustrations in loose-leaf form available to students of art.

PRINT ROOMS, 1748 Sycamore Avenue: Group of modern French paintings shown by M. Donald Whyte, art dealer of Washington, D. C., includes Cezanne's painting of three skulls on a table; a Renoir landscape and an early Utrillo.

RAYMOND AND RAYMOND: Color reproductions from Treasure Island's art exhibits.

SOUTHWEST MUSEUM, Highland Park: Closed during August for rearrangement displays, opening September first with a special exhibit of enlarged photographs and paintings depicting Indian life. Casa de Adobe, the Spanish Colonial ranch house at 4605 North Figueroa Street, maintained by the Museum, will be open as usual on Wednesday and Sunday afternoons from 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: August 11-21, premier west coast showing of Picasso's masterpiece, "Guernica" and sixty-three related paintings and drawings. A benefit exhibition under the auspices of the Motion Picture Artists Committee for Spanish orphans; admission 50c, students 25c, plus tax.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Contemporary artists exhibition throughout August.

JAKE ZEITLIN GALLERY, 624 S. Carondelet St.: Figure drawings and watercolors by Tyrus Wong, Chinese artist. Wong was an honor student at the Otis Art Institute, has painted murals, has a series of etchings of the old Chinatown.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To August 30, an exhibition of oil sketches by members of the Bay Region Art Association and selections from the permanent collection. Gallery open from 1-5 daily.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Oriental art.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: American and European artists.

HUNTINGTON HOTEL GALLERIES: Paintings by Frank Moore. POTTINGER GALLERY, 977 E. Green St.: Prints and etchings.

SACRAMENTO

CALIFORNIA STATE LIBRARY: In the Prints room during August and September sporting prints from the Library's collection. Hours: 8 to 4 on week days, 8 to 12 on Saturdays.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Eleventh Annual Southern California Art Exhibit of oils, watercolors and sculpture; contemporary French and Spanish paintings; Asiatic arts; contemporary Mexican arts and crafts. In the Photographic Arts Building, exhibition of fifty prints by Peter Stackpole.

SAN FRANCISCO

DE YOUNG MUSEUM, Golden Gate Park: Throughout August, Frontiers of American Art; to August 9, costume models by Mrs. Agnes Erickson; opening August 6, Swedish weaving by Four Sisters. Open daily from 10 to 5.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Throughout August, work by members of "The Society for Sanity in Art"; and painting and sculpture by San Francisco artists; August 7 to September 7, original covers for "The New Yorker."

SAN FRANCISCO MUSEUM OF ART, Civic Center: August 6-27, Self Portraits through the Ages; August 8 through September 5, paintings by George Grosz and Louis Elshemius; August 9 through September 2, paintings by Frederic Taubes. To August 11, national exhibition of representative buildings of the post-war period; to August 12, American paintings from the Phillips gallery and the American Federation of Arts; to August 8, paintings by Harold Weston; to September 3, paintings by David Burliuk; throughout August, survey of the Museum's services.

SCHAFFER, 136 St. Anne St.: Study courses, July 17 to August 4, Form; August 7-11, Flower Arrangement.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: During August an exhibition of oil paintings, etchings and sculpture by the Painters' and Sculptors' Club of Los Angeles. The Club was organized in 1923 and is the only art club for men in Los Angeles.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: The work of local artists.

FAULKNER MEMORIAL GALLERY, Public Library: Throughout August, ninth summer exhibition of Santa Barbara artists. Sixty-eight entries.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To October 1, master graphic artists selected from the Museum's perennial collection of prints, etchings and engravings. Paintings by Seattle artists.

MISCELLANY

EVERETT GEE JACKSON studied at Texas Agricultural and Mechanical College, Chicago Art Institute and San Diego State College where he is now an instructor of art. He has exhibited at many national shows and been awarded many prizes, among them first prize at the Laguna Beach Annual in 1937 and an award from the Los Angeles Museum annual show in 1937.

SPANISH VILLAGE ART CENTER, Balboa Park, San Diego, presents the third annual Art Fiesta, September 1-4. The studios of the artists and craftsmen present interesting examples of modern art and craftsmanship. The Fiesta Play, chosen from those in competition, is presented nightly on an elevated stage of standard construction.

EXHIBITIONS of material from the Los Angeles County Museum of History, Science and Art in various branches of the County Library throughout the county is planned and underway. Roland McKinney, museum director, instigated the loan of the exhibits to the library branches, believing it would create new interest in the Museum.

FESTIVAL OF ARTS at Laguna Beach continues through August 4, and includes not only the Pageant of the Masters, living reproductions of famous paintings and pieces of sculpture, but musicals, stage productions and dance numbers. Booths display the crafts for which Laguna is famous.

AN EXHIBITION of the various works of the Federal Art Project of Southern California will be held at the Los Angeles Museum from September 1 to October 15.

MODERN ARCHITECTURE, PAINTING AND SCULPTURE

By EDWYN A. HUNT

IN recent art exhibits for California, one is struck by the insistence on the Cezanne technique in painting, and by the stolid, primitive style of sculpture; but architecture has broken away from the rigid cubistic tendencies of the international school, and it seems to me there is an opportunity to call attention to some of the fallacies inherent in modern painting and sculpture.

When a critic analyzes painting, the approach is usually from the standpoint of technique rather than content or reason. This is perfectly logical when we think that during the larger part of the 19th century, or up until the impressionistic school started, painting was pretty drab and uninteresting. The subjects had no meaning, or were apt to be purely romantic in character. After the impressionists started, the attention of painters from then on to the present has been concentrated pretty much on technique.

After Cezanne started his neurotic career it has seemed to the critics and to the painters themselves that in order to be a good modernist it was necessary to paint like an infant prodigy with a seven-year itch; the less form shown and the less approach to reality, the greater the mastership. In fact, many of the modern canvases are like milled portraits of unwanted cadavers.

We went through post-impressionism, dadaism, surrealism, futurism, cubism; and young artists today have their choice of all of these cockeyed methods of painting. True enough, these experi-

ments in art have had the tendency to loosen up our collective style. They have made art shows more interesting, but they also have confused the public and made it quite difficult for artists to sell their work any more, unless they are fortunate enough to land a good W. P. A. project.

After all, a painter should *say* something, and my own belief is that the more nearly he approaches some standard of beauty that is recognizable by the general public, the more fortunate that individual is going to be. Of course, if the painter has an independent income and does not need to sell his pictures, he can get ten feet away from a canvass and throw his paint at it and get quite an interesting result, almost equal to the sub-marginal work of John Marin and Kandinsky.

However, we do have in the modern field men who have gone along this road, who have tried to *think* before they painted—men like Diego Rivera of Mexico, and Grant Wood of Iowa, just to name a couple who come to mind immediately. Rivera, of course, actually started a new vogue in statuesque, plain architectural surfaces, and because he chose peasant characters, all the painters who have followed him seem to think it necessary to make their human beings more like brown bears than humans. But Rivera did point out in his fresco work the close communion between architecture and fresco painting. He tried to show that the fresco artist used exactly the same materials

(Continued on Page 36)

MODULAR TYPOGRAPHIC DESIGN

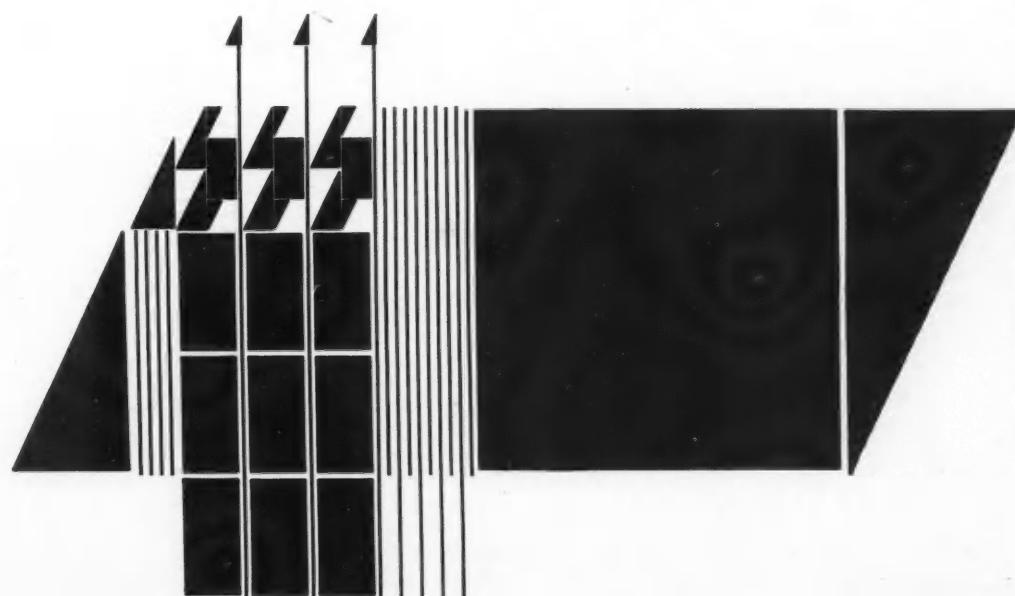
By ALVIN LUSTIG

THE design below has been constructed entirely of typographic material, no photo-engravings or drawings being employed. Working with an "alphabet" of about thirty geometric forms, in ten sizes from one-sixteenth to two inches, it is possible to produce an infinite number of designs varying in size, color and character. These are all stock shapes, readily available. Because of the economy of this method, the field of personal design, such as signs, stationery, book-plates and greeting cards becomes much richer and allows the production of printing usually too expensive for the individual. It has been applied also to books, brochures, announcements and large abstract prints. The design below being only in the single color does not suggest the results of overprinting in other hues.

My first experiments were more of a makeshift means of reproducing abstract designs inexpensively, until I realized that this method had advan-

tages entirely of its own. The precision and delicacy of form possible could be achieved by no other technique.

Further study convinces me that in this method of the standardized modular part lies the solution to a more basic approach to architecture. Speaking recently in Los Angeles, Alvar Aalto concluded his lecture with the same thought. By using the machine-produced, mathematically related "cell," one had the advantage of precision and economy as well as the free choice and flexibility usually only obtained by the personal design. Perhaps then our architecture would truly live, and the discrepancy between traditional structural method and the forms we seek, would vanish. The problem is one almost entirely of design, the technical means being readily found. Such a technique could produce either a barren and unimaginative result, or the fruitful flowering of an architecture of unparalleled beauty. It is a question of vision.



CALIFORNIA POETS' CORNER

THE TEXTURE OF HOPE

An excerpt from "Death Loses a Pair of Wings"

By ROBIN LAMPSON

With the fingertips of his mind he examined the texture of hope:
It had fear for the long strands of its warp, anxiety for its woof, but was woven
So compactly that only the whole fabric of promise and the soft nap of anticipation
Were apparent; in spite of its velvety pile, it often became,
When worn as a garment, as cruel as a tight-fitting coat of mail: the warp cinched
With its fear, the woof strangled with its anxiety;
By defeat or denial, its dyes had stained deep with the poison of disappointment.

STARS

By DORA HAGEMEYER

What star rains down its light upon my face
Knowing I walk alone? What frailest hand
Touches the silver lyre with lingering grace
Whose shining strings reach down to this dark land?
Heaven is awake and earthly things are sleeping;
Silence, to ears that hear it, filled with song.
Love over life a gentle watch is keeping
Gathering all creatures that to love belong.
The listening night has music for a veil
Drawn high and choral through the light of stars.
Some other world than this, with beauty frail
And delicate as the dawn, flows through its bars.
Earthward again I turn my eyes to mark
Still stars of jasmine fragrant in the dark.

NOONDAY SUN

By MAUD OAKES VOLANDRI

Abandoned to myself beside the sea,
I lie in noonday sun. Advance, retreat,
Retreat, advance: the pounding breakers beat
Some part of their own rhythm into me.
Brisk little ripples wash up busily
Unwilling, burrowing sand-crabs near my feet.
On, up the beach, where shore and headland
meet,
The crumpled waters drop back helplessly.
What mighty messengers have cut those bands
High in the cliff: for some to brood upon
Who have reached up and touched;—for most to
miss . . .
One watery finger searching up the sands
Through its brief span—to be absorbed, withdrawn
Back to the whole—my selfhood is but this.

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Looking down a sideroad near Santa Barbara
with the main highway in the distance.

HIGHWAYS AND BYWAYS

By FRANCES DUNCAN

THE Californian takes to a motor-car and the highways as naturally as the Arab takes to his steed or the Gloucester fisherman to his boat and the salt water. Distances of fifty or a hundred miles are nothing to him for his car often registers a hundred and fifty or more for the day's run-around.

Therefore it happens that to the Californian, the appearance of the highways he travels habitually is of as much importance as the aspect of his own dooryard. He has even been known to choose the location of a new home because of the beauty of the roads he will travel daily between his home and his place of business. And when that particular strip of road is marred by the removal of a beautiful tree or by the placing of billboards, he feels a distinct sense of annoyance and of loss. Land which abuts the highway belongs of course to the owner and over what's done with this, the views of the motorist have little effect; beautiful trees come down and the gas stations appear; but the marginal strip beside the road-bed on state and county roads is public domain; it's included in the right-of-way and today the average citizen is expressing himself clearly about its use. To protect what's left of roadside beauty and, where possible to increase it, has been a long effort on the part of beauty-loving and public-spirited citizens. And these must view with a feeling of relief and joy that there is an actual awakening to the value of a roadside that one may look at with pleasure; that the road-bed and its surface is not the only part of a highway.

Dear to the motorist is the excellence of California's roads, but what he remembers with joy are diversities of the landscape. A marvelous hillside of Casitas Pass where Ceanothus in white and pale blue flowering is in complete possession and a chance breeze sends not only fragrance, but flower-petals to the tree of California laurel—Umbellularia Californica—the largest he ever saw; tree of California laurel—Umbellularia Californica—the largest he ever saw; he remembers the fine Oaks and Elms at San Jose, and the flowering fruit-trees and orchards that are near the roadside there. That Hawthorns are used for street trees in San Jose, and near Goleta are splendid Sycamores.

On the coast highway, the sense of trees as one nears Laguna is a distinct refreshment of spirit—Eucalyptus leucoxylon and E. corynocalyx are beautiful in flower and especially beautiful is the foliage and the branch structure against the sky. Going down to Capistrano there is a blaze of color where a railroad under-pass is covered with the scarlet trumpet creeper, Bignonia cherere. At Doheny Palisades a high bluff is aflame with Bougainvillea crimson lake and Mesembryanthemum.

What one notices at Oceanside are the parkways, gay and charming with Rosy Morn Petunias, blue Statice and ivy-leaved Geraniums, all planting which requires little care and not much water. Beyond Del Mar are woods of Eucalyptus groves. Scarlet Hibiscus is used as a street tree in La Jolla. It is this type of uniform planting which is a delight. People go out of their way to see a row of Jacarandas on Sierra Madre Avenue in Glendora.

Groups of native shrubs are becoming evident in highway plantings—*Rhus laurina*, *Rhus integrifolia* to hold the banks, or *Ceanothus* or *Fremontia*.

We look at the highway today very differently from the way our grandparents viewed it. In horse-and-buggy days shade trees set at a hundred and fifty foot or a hundred foot intervals made driving pleasant, the shade was grateful; the driver could look to left or right; there was a view of distant landscapes between the trees. The cross-road was no matter of apprehension, the horses themselves would be aware of an approaching vehicle or rider even if the driver were oblivious.

(Continued on Page 11)

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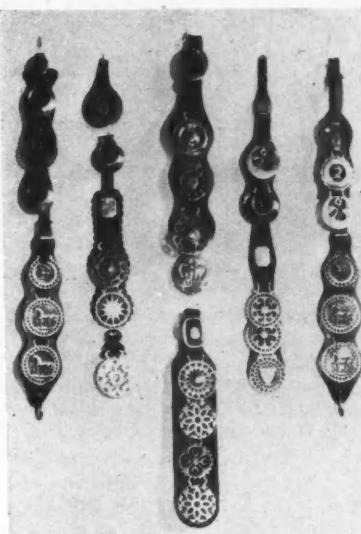
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COLLECTING
HORSE
BRASSES

By

ISABEL CURRIE LANE



THE old world custom of decorating draught horses with jingling brasses was a picturesque one and the carters of early Victorian days have given collectors another fascinating hobby. Collecting brasses is the interest of the moment. Old stables are being ransacked to give up a treasured bit of brass; junk is being overhauled with an eye out for the coveted discs. Farms are the Mecca for touring collectors and since good prices are paid, it is the newest form of "farm relief".

Most of the "brasses" found in America are of English make, although Spain and Italy produced many attractive designs. Gypsies have always decorated their horses and gypsy encampments are being raided today and provide a good field for ardent collectors.

Man has always delighted in decking his beast of burden with lavish trappings. The Arab horses carry tassels of wool in gaudy coloring, strung with shells and metal discs. The yak of Tibet is hung with bells and metal gadgets. Camels and elephants are always gaily trimmed with bells, gold braid and wool tassels. It is a primitive instinct of man and today it is shown in the dolls and trifles swinging in the rear windows of a modern automobile and in the raccoon tail streaming back from a radiator cap. The mascots of ornamental design on the radiator caps of today will no doubt be eagerly collected by our grandchildren.

The origin of this lies far back in the dawn of civilization. The beliefs and superstitions of early man are traceable in these amulets to ward off the evil eye. Many of the old horse brasses are composed of the earliest designs and symbols known to man and represent ancient faiths and forgotten worship.

One of the earliest designs known is the circle, suggestive of Sun worship. Moon worship also enters into many of the designs since it developed into the worship of Astarte, goddess of hunting, and is in that way connected with the Horse. Astarte's symbol was the crescent and our cave dwelling ancestors constructed the crescent from two boars' teeth fastened with a leather thong and wore it to avert the evil eye. It was dedicated as the symbol of Diana, the moon goddess of the classic world. The crescent is referred to in the Bible as being "among the ornaments on the camel's neck". It has been found in Roman and Celtic burials and in every group of horse brasses will be found examples of the crescent as part of the design. Horses were originally not beasts of burden but were used as food for man. There were religious rites connected with the sacrifice of the horse as it was offered up to insure fruitful seasons and good harvests.

The braiding of wisps of straw in the manes and tails of horses and the plaiting of straw to decorate stables dates back to the earliest days of man's association with the horse.

Naturally the horseshoe is often found among the brasses, although it is not as ancient a design as some. It was, however, used in heathen rites as a charm against evil and has come down through the ages as a lucky amulet.

The star and heart are both popular and very old. The heart as a design is found on amulets from the stone age. In Egyptian design it has evolved through the lotus and in France, through the fleur de lis.

In the group of brasses illustrated will be found the crown of England, the shamrock, rose and thistle, the heart in several forms, stars and sun rays, a number of crescents and the horse in handsome outline. One particularly beautiful horse's head has a finely cut edging, making the disc very handsome. Some of the most beautiful designs consist of a series of pierced circles and rays. With this simple method any number of lovely compositions are achieved. In some of these will be found traces of the heart, star, circle and crescent.

The quality of the brass in these amulets is one of the great charms. It was cast and carefully polished and the constant rubbing and scouring of ages have given these pieces a satiny quality with edges smoothed off and the design rubbed thin.

The carter who polished his brasses and decorated his horses for May

(Continued on Page 33)

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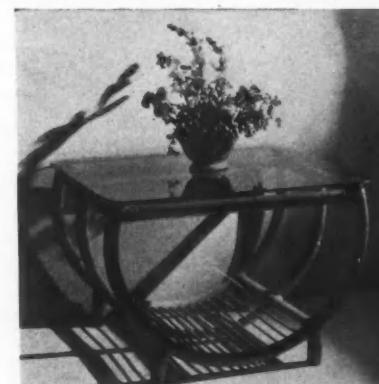


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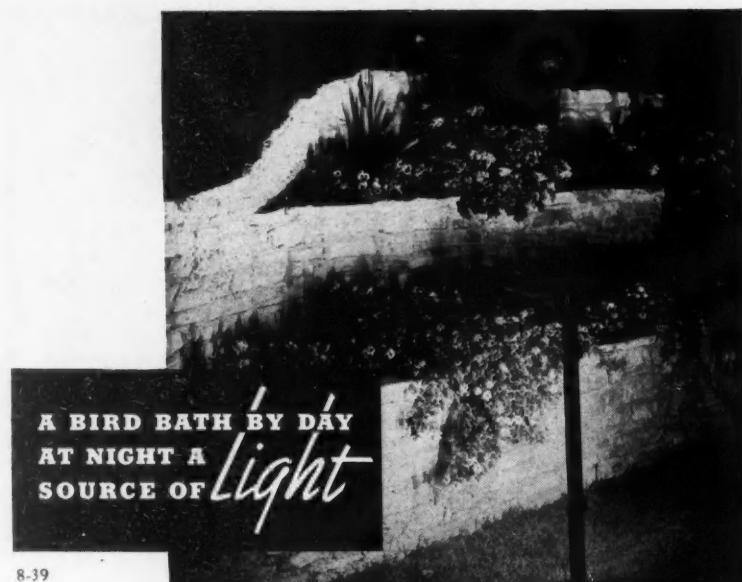
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8-39

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THIS MONTH IN THE GARDEN

By J. M. Asher

THIS month, the month of August, is one of the hardest if not the hardest month of the year in the garden. Hot weather and drying winds are two factors with which to cope. Consistent watering is very essential. The better method, where it is at all possible, is to irrigate by means of trenches allowing the water to run slowly for a long time in order to make sure that the water reaches the very bottom of the root system. The early morning is the best time to water flowers and roses, while for the lawn and shrubbery, as well as trees, the late afternoon and evening is best, for at this time the evaporation is least and there is much less loss of water.

Pest control, for the destructive insects are always with us, is of equal importance. While there is no "cure all" for plant ailments, it is entirely possible to control the common pests which are most destructive. The time to spray is when the first infestation starts, for an ounce of prevention here is surely worth the pound of cure. This season the scale has spread extensively and we find many large trees and shrubs being almost destroyed by them. For the scale, as soon as you detect them, use a prepared oil spray that has been put up by a reputable firm, for during this month and next they can easily be destroyed. The sap sucking insects are no doubt the most numerous and possibly the hardest to control for these come in soon again even after you have destroyed one group. Controlling the ants will be helpful in the control of destructive plant insects for they spread the pests from one plant to another.

Chrysanthemums and dahlias require your attention now. Feed chrysanthemums well with a good prepared fertilizer and mulch well with cow manure or peat moss. Supply ample moisture and watch for the buds to appear. Dahlias need strong stakes and care should be taken in placing these at this late date for you may injure the tubers if you drive sharp stakes through them. Should you want very large flowers for exhibition purposes disbudding should start as soon as the first buds begin to appear.

Planting this month is somewhat limited for it is a bit between seasons. The summer and fall flowers are getting well along and it is still early for the winter and late fall plantings. Some things should be started, though, if you are to have early flowers. Now is the time to plant winter sweet peas. To grow sweet peas select a location that has good sunlight and one where you can build a support. Even if you have good soil it will pay you to dig a trench two feet deep and put some three or four inches of coarse gravel in the bottom. Then add three inches of soil and six inches of well rotted manure; fill the remaining part of the open trench with good soil and settle well for at least one week before planting.

Good seed will cost less in the long run so secure the best with the right amount of sweet pea food for the length of space you have prepared. Your trench having been prepared by filling as mentioned above will be ready to plant. Make a furrow six inches deep and sow the seed and cover one inch with the soil, then make a second trench parallel with the planted one and right beside it and let the water run in this second trench. As the peas grow, trench number one should be filled. This will encourage deep roots and strong, deep roots insure large healthy plants and good blossoms.

If you grow your own seedlings, plant seeds of Stocks, Snapdragons, Calendulas, Larkspur, Primroses, Pansies, Violas, Cinerarias and Phlox drummondi. Seeded now these will be ready for transplanting early in the fall and will give early winter blossoms.

For years we copied the garden of the English people for they have beautiful gardens; then came the lovely Italian gardens and the Spanish, and finally California developed a type of architecture and garden design typically Californian. These have all been attractive and will always be good. While it is comparatively easy to plant a garden and to have it look well it is not entirely simple to properly design a garden to fit the surroundings and at the same time do justice to the architecture. Now there is the Modern home. The lines of the house are different, the roof lines are unlike the others. This house has doorways that are different and the many decks give a different line than we have been used to work with.

The garden to do justice to this new type of house is a bit of a problem. Our opinion is that we must get away from the haphazard method of planting if we do our part as garden designers to make the modern home and the modern garden harmonize. We need not use an entirely new class of plants, for here in California we have a choice far beyond most other sections of this country. In our opinion the design of the garden is of first importance. The lines of the garden must conform generally with those of the house, allowing of course, for the contour and general setting of the surrounding territory. Terraces seem to fit perfectly and the walls of modern patios offer a splendid background for plants both in pots and specially designed boxes as well as in the ground.

Well trimmed borders and low hedges seem to be essential in the ultra-modern design. Those hedges may be of boxwood, privet, myrtle or any other good foliage plants that lend themselves to trimming. Foundation plantings we believe should be well selected specimens and not too numerous. The building must not be hidden by planting which will destroy the general lines of the house.

Color is essential and back of the closely trimmed borders should be myriads of flowers, while specimen trees placed in such a manner as to frame the house and screen unsightly views should be semi-formal.

HIGHWAYS AND BYWAYS

(Continued from Page 8)

Today it is different; the tremendous increase in speed of travel, the great distances covered, have changed our way of looking at things . . . instead of a leisurely survey of the surrounding country, today the motorist's vision is focused about two hundred feet ahead. He doesn't look to the right or left. Trees at telephone-pole intervals sometimes disturb his vision. What he notices is not so much the tree as the steady rhythmical recurrence of vertical lines, and when these continue for mile after mile of highway he is annoyed by the monotony and there is a definite eye-strain.

Thus it happens that variety and interest in the landscape and a large effect—like that of Ceanothus at Casitas Pass or the sudden flame of trumpet creeper on the road to Capistrano are a genuine refreshment which the steady recurrence of, for example, Cocos plumosas, wind-swept, harassed sentinels, which, from Pacific Beach to San Diego, worry his view of the sea. Groups of these, at long distances might have been appreciated for they would have framed a picture.

This idea of planting the borders of major highways in relation to the existing landscape, is now very definitely capturing the popular imagination. It has been urged for years by beauty-loving and tree-loving folk. As early as 1913 Theodore Payne was insisting on the wisdom of group plantings of native shrubs or trees on the roadside in situations that suited them.

Miss Kate Sessions held that the highways would be vastly improved by the simple method of planting native Sycamores near every culvert, where they might profit from whatever heaven-sent water came that way, and Oaks on every hill. But Miss Sessions is pessimistic about the duration of popular enthusiasm; she says it lasts for the planting, but not for the care. Therefore the joy and wisdom of planting native shrubs or trees is that with care through the first and second summer, the trees afterward take care of themselves.

At the insistence of the Southern California Horticultural Society, the Board of Supervisors passed a resolution approving of the suggestion that the marginal strip on any highway in Los Angeles county be planted in relation to the existing landscape and with the advice of a landscape architect of standing. And in 1936 Mr. Charles Gibbs Adams' suggestion for the planting for a highway in the desert wash region "that the highway would appear to have been cut through a natural wooded region" was approved. Mr. Adams chose as typical a mile of road between Monrovia and Azusa.

There is nothing to hinder tree-loving and plant-appreciating citizens anywhere in the State from concerning themselves about the appearance of some particular bit of highway and planning what they would like to have done and doing it. The Garden Club of San Marino has just made a vast improvement in Huntington Drive by planting Mesembryanthemum and Aloes to hide the ugliness of the trolley track. Sierra Madre is planning to have Ceanothus on the hillside at the approach to the town from Pasadena.

"Our highways," wrote J. Horace McFarland, the veteran president emeritus of the American Rose Society, "should be one conspiracy of beauty from coast to coast. Some of us have been interested in this for a life-time. But the tide is turning; people are no longer content with a landscape where billboard after billboard is presented. A people who will travel hundreds of miles to see the California wild-flowers, enjoy highways that are pleasant to look at on the way. Since this is the case, they will have them."

FLOWER ARRANGEMENT

(Continued from Page 3)

extravagantly misused. In the right place, the color of leaves and grasses may be eminently more suitable than flowers, the form and texture of leaves more apropos.

We are living in an age that is breaking away from traditional forms. The reiteration of "classic forms," of periods both in architecture and decoration, has become tiresome. The traditional modes have become as lifeless and as meaningless to us as Chaucerian English, or Old French, or the Nibelungenlied. The styles that have served the past centuries have outlived both their appropriateness and usefulness. We are beginning to demand a return to a sounder, more truthful interpretation of basic form by fundamentalizing our art expressions. Parenthetically, it is piteous and inexplicable that the "modern," or "contemporary," or whatever may be its name, should be so unintelligently and strenuously opposed by some architects and decorators. We dwell in amazing cities. Our steel, glass, and concrete are media of design and expression unknown to our ancient and benevolent ancestors. To them our cities, our methods of transportation and communication, our very lives would be a fantastic mystery. "Inhuman," they would call us, "of another world." Yet we are not conscious that we are any more or any less human than our predecessors for all the devices of modern society.

Idol after idol of fashion and period crumbles before the whimsy of changing taste. Today Georgian mantels and Early American furniture are enthroned. Tomorrow, perhaps, they will be in the attic of discard. "Flower arrangement," "flower composition," "nature arrangement," or whatever is the perfect name for it, is without fad or fashion because, simply, it is composed of the tissue and fabric of the natural world which is the object of our every-day enthusiasms as human beings and inhabitants of the earth.



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Tremendous increase in use of electrically driven office machinery, beauty parlor equipment, and scores of other devices, together with the growing demand for better light, is bringing many building owners to shocked realization that their comparatively new buildings fail to attract tenants because of electrical inadequacy.

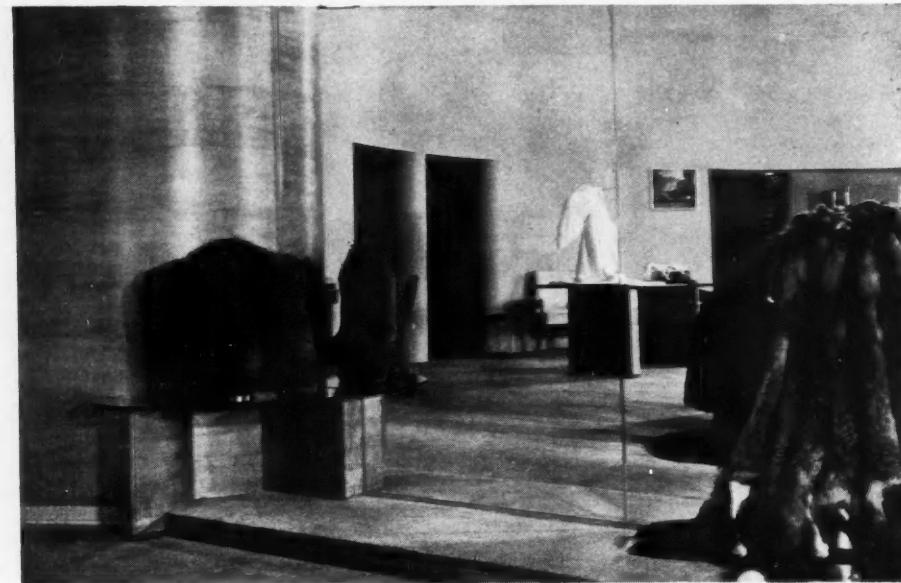
The architect may not feel that the responsibility is his, but unless he has suggested, in fact strongly urged, liberal wiring provision at the time of building, some criticism is sure to fall upon him.

Include wiring adequacy in your recommendations.

See the electrical exhibits at the Palace of Electricity and Communications at the Golden Gate International Exposition.

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Photographs by Will Connell

FORM, LINE AND COLOR

By KEM WEBER

THROUGH years of experience in designing equipment for interiors for either relaxation or work, I believe today that the approach towards a solution in design is governed by three major influences: form, line, and color. In one word, appearance, is the most commonly known approach and is therefore used mostly, particularly by beginners, as a basis.

Material, the technical limitations of construction and cost, is less commonly known, but rapidly becomes an important influence in the work of the growing designer as soon as the execution of a design, particularly in quantities, becomes part of the problem.

The curve of public acceptance can be forecast with a fair degree of accuracy, and experience has taught me to give this curve full consideration for several reasons. In the equipment of interiors built for either working or relaxation, strange appearance has a tendency to retard function. If a designer follows the full capacity of his imagination for progressive form development, the gradual and consistent progress of natural growth will more often than not supersede his prophecies. I am indeed not advocating to curb our imaginative qualities, our knowledge of construction, and our sensitivity for form, but I do believe that design applied to useful function must give full consideration to this saturation point of acceptance.

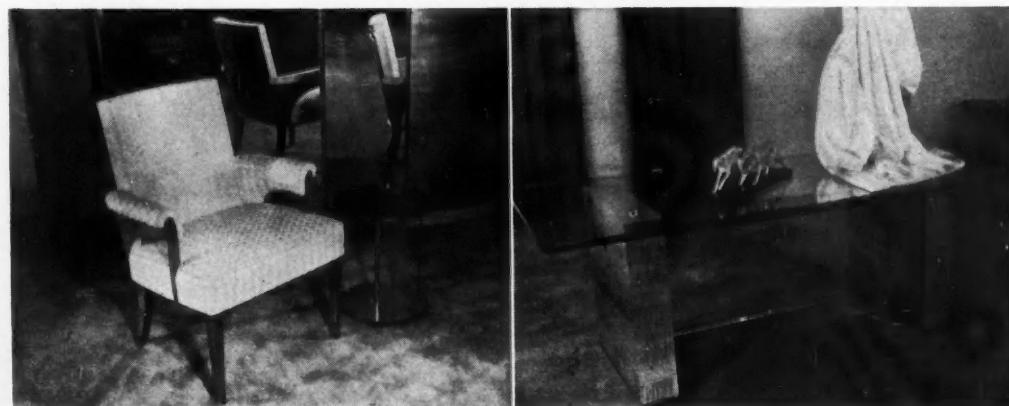
New technical and material developments, new

working and living conditions, constantly change the problems of designers. Preconceived ideas and the somewhat foolish striving for individuality are handicaps seriously interfering with the necessary open-mindedness in the designing profession.

Sensitivity towards balance in form, color, space, and line is bound to refine itself through consistent practice if it exists in the beginning. The character of our individual expression will become stronger through understood experimentations.

A fur store, for instance, being an institution for merchandising, must first have easy public acceptance. Customers must be impressed by its sincerity and dignity, but only enough not to be startled by it. It may be different from any fur store they have ever seen, but there must be no effort on their part to like it. The only reason that any store is being established and designed is for the continuation and growth of business. The firm spends money to make money, and the balance between expenditure and return must be in favor of the return. We are making a stage set in which to sell furs. The construction of the room itself and its equipment, whether elaborate or simple, must represent favorably the investment. Shortcuts in structure, knowledge of the right materials, and their proper selection are vital. Illumination, texture, the right kind of color, and the very spaciousness, warmth or coolness of the final result, must then be achieved within the given conditions above mentioned.

A sumptuous jacket, beautiful scarfs show to their best advantage in modern surroundings that are fastidious to the nth degree. Reflected in the tall, svelte glass is a luxurious evening wrap of white ermine. A modern chair, a modern side table, are simple, clean, direct. A modern table is strong, massive, different.



THE ARCHITECT SMILES

BY VITRUVIUS, JUNIOR

IT IS a dull morning indeed when, on opening his *Times*, Vitruvius Junior finds no pencil sketch of *Nuestro Pueblo* by Charles Owens. They have become more necessary to vitalize him than bacon and eggs and should the day ever come when this virile artist discontinues his contributions one citizen, for certain, and no doubt hundreds of others will go into rapid decline. There is a refreshing sparkle in these drawings, a splendid mastery of tools which is thoroughly delightful and in many respects far more interesting than European or City Hall news—yes, even more interesting than the society and drama pages. It is not a breakfast without *Nuestro Pueblo* by Charles Owens.

We are grateful to Mr. Chandler for publishing these sketches. We would be ever so much more than grateful were he to publish in book form all the year's output of *Nuestro Pueblo* just before Christmas year after year. It would help many a perplexed wife at that time, it would please many a husband tired of polka dot ties, it would be a historically interesting addition to the library and a lovely thing to have about. We hope that the pleasure of anticipation will not be too long drawn out.

If it is conceded that the greatest art is the art of living then collective living must be a super-art and its pattern as old as the oldest social unit. Human nature probably has not changed much in its essentials during the last half million years which, if that guess is correct, brings the Greek concept of twenty to twenty-five centuries ago, regarding individual duties in respect to communal life so close to us that it still has value as a standard of good citizenship; a Parthenon in the field of social relations. What could give us a clearer picture of Athens' civil life than this oath of Lycurgus.

"We will never bring disgrace to our city by any act of dishonesty or cowardice, nor ever desert our comrades in the ranks.

"We will fight for the ideals and sacred things of the city, both alone and with many.

"We will revere and obey the city's laws and do our best to incite a like respect and reverence in those who are prone to annul or set them to naught.

"We will strive increasingly to quicken the public's sense of public duty.

"Thus in all these ways we will transmit this city greater, better and more beautiful than it was transmitted to us."

A Mrs. Wrinklebrow has now raked architects over the coals more vigorously than did Professor Hamlin some months ago in *Pencil Points* but under a different charge. Her complaint against the profession—and her own architect in particular—was that the business side of the job is not properly attended to. She was angered to boiling point because the registered person did not daily visit the building for at least three or four hours and because he did not metamorphose a rough carpenter into a cabinet maker.

Architects should know that they are expected to work forty-eight hours per day, be able to give a short synopsis of any subject in the latest encyclopedia at the drop of a hat, that they are thought to be empowered, by virtue of their State certificate, to repeal any and all laws of nature and that they may, with impunity, play ducks and drakes with all experiences of mankind in the matter of constructing buildings. What a man! But nevertheless, that does not excuse architects from admitting a few limitations and from being exceedingly explicit in explaining to their clients, before the first line of a sketch is drawn, what they will do and what they cannot and will not do. With most people the employment of an architect is a new experience and they must be helped in differentiating between the duties of the architect and those of the contractor. They have, quite naturally, a confused idea of the relationship between the two. But it has been Vitruvius Junior's experience that most people are fair and understanding and, if set right at the beginning, will cooperate in every way. If and when they are not fair and understanding then another problem presents itself.

Not infrequently we hear of real estate promoters advertising architectural control as a special advantage, stressing security against depreciating values due to the possible ill effects of neighboring buildings. Vitruvius Junior does not smile when such promises are brought to his attention. He breaks forth in a hilarious and hearty ha, ha, ha. After apologies he explains that the smile is much too inadequate.

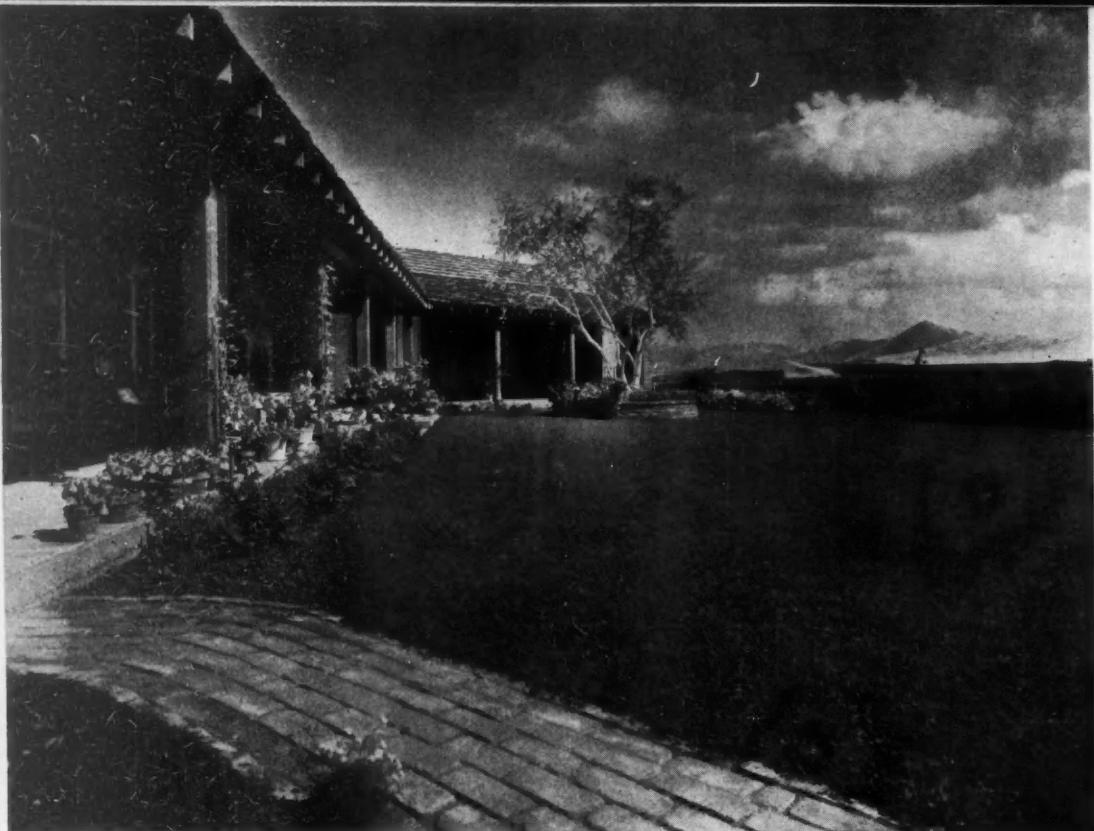
The best that can be said for the desire of architectural control is that it is an admission that all is not well in the design of many contiguous buildings, in so far as they affect one another, and that something should be done about it. But the moment it is applied in this country the control collapses and the architects, who agreed to help gratuitously,

promptly resign. And the reason thereof is not far below the surface.

Beautiful Paris is without doubt the outstanding illustration of the advantage of public control in the design of private buildings. The French are not given to regimentation, except in the army, and would not easily surrender their freedom of choice in the type of buildings they would like to erect if they did not know from experience that architectural chaos is displeasing to their disciplined taste and that teamwork alone could make theirs the most beautiful city in Europe. They know that architecture is not intended to be more than an adequate background for the stage of Life and that its job is not "to steal the show." They also know that in any group of buildings, related or not, there is nothing more restless than a Babel like mixture of architectural expressions. In other words, they think of each building not as an entity by itself but as a part only, and not necessarily a major part, in a very large picture, which is the city—and they are willing to submerge their individual fancies so that Paris may be what it is.

If the French are better disciplined in taste than are we in America it is, no doubt, because since childhood they are fed on good architecture and come more frequently in contact with other manifestations of art. Again, their good architecture was, centuries ago and up to the time of Napoleon III, provided by royalty and the nobility and their architects were naturally the tops of their day. Also, much humble work—but not all—in large cities and small was beautifully designed and executed. So the young people absorbed architectural knowledge through the pores, as it were, and acquired a perception of what constitutes architectural propriety which became a lifetime guide in their enjoyment of art and in their requirements.

Think of an American submerging his or her ego for the common good in so far as architecture is concerned. It isn't done. We feel overwhelmingly impelled to express ourselves, unimportant to the community though ourselves may be. Our buildings must, above all things, be distinguished and being conspicuous is not a misdemeanor. We want control—yes, for the other follow—but we do not propose to let any architect man tell us what is and is not proper. If we choose an Egyptian suggestion next to a Castle on the Rhine or an ultra-ultra modern it is our affair alone or we don't buy the property. Yes, we want control but it must not interfere with our catch-as-catch-can eclecticism.



ADOB GOES MODERN

By CLARENCE CULLIMORE, A.I.A.

THE use of sun-dried adobe blocks as a building material which came as a natural development in the early days of California and the Southwest through the channels of time-honored Indian practice is now undergoing a new popularity as is evidenced by the number of contemporary adobe residences now being built in the interior valleys of California. It seems timely to call attention to this simple,

homely type of construction which combines romantic appeal with a certain historic satisfaction. The home of Mr. and Mrs. Earl B. Houghton near Porterville exemplifies these characteristics. The design of the Houghton home follows closely the Early California precedent and may be traced in some of its ear-marks, directly to notable old adobes.

The Federal Housing Administration has established certain minimum standards for adobe construction on which insured loans may be granted. These standards are logical and sound and are based on the findings of those experienced in adobe construction and the advice of structural engineers who have made a study of this material.

Modernized adobe bricks are being accurately made according to theory and formula and are proven by laboratory tests to be stable and waterproof. These modern adobes make available to the home builder a brick superior to those used by the Padres in the early days of California.

The Houghton stabilized adobe house nestles closely into its hilltop and at the same time commands, through its thoughtfully placed windows, views perhaps unsurpassed in the San Joaquin Valley. The snow capped Sierra Nevada on the east takes your breath away, it is so near and so magnificent. On the other three sides fruit trees clothe the valley as far as the eye can reach. The silvery green of olive trees occasionally accents the deeper verdure of countless acres of orange groves.

The Houghton adobe is actually a part of the hill on which it stands for the adobe bricks were fashioned by sympathetic brown hands, from the material out of the basement excavation. Natural rock nearby has also been used most effectively for fireplace, paths and retaining wall. The adobe bricks were stabilized by the use of the proper proportion of emulsified asphaltum put into the water used in the mixing process. This stabilization and waterproofing removes the actual or fancied stigma that has in many quarters been associated

Photographs by Hammond



Above the broad veranda of the Houghton home looks out over the wide open spaces of the San Joaquin Valley to the rolling hills, and in the background the heights of the Sierra Madre Mountains. On the left is a view from the dining room, with its colorful plants and a pair of binoculars handy for a close-up of that mountain lion. Clarence Cullimore, A.I.A., architect.



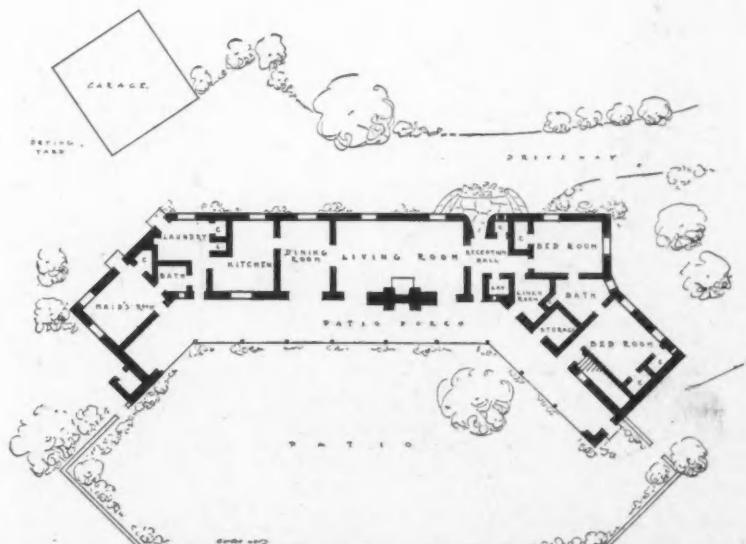
with the historic adobe houses that have come down to us, here in California, from the days of the Dons. Although the old-fashioned adobes were not waterproof those who built well and of this material have used various methods to protect their walls from water. No matter how this has been accomplished, up until the advent of adobe stabilization and integral waterproofing, the process was much more uncertain and difficult.

With the exception of the addition of bitumuls stabilizer according to a modern scientific formula it is customary for the Mexican and Indian laborers to follow the venerable method of making adobe bricks, even as they were made for the California missions by the Indian neophites. It is a picturesque and fascinating procedure somewhat similar to making baking powder biscuits on a large scale, only without the baking powder. Water in which the bitumen is mixed is allowed to run into the adobe pit which has previously been spaded to a depth of ten to twenty inches. Dried meadow grass or tough straw is sprinkled on top of the batch to be made, and then the fun begins. The men, bare legged, get into the mess and with broad bladed, short handled hoes mash and tramp and knead the mixture into a soft, sticky dough. I have never seen a Mexican working at this who did not seem to thoroughly enjoy it. Two men now bring a litter or, if we must be modern, one man brings a wheel-barrow. On the litter it is common practice to sprinkle dry fine manure as a cook would sprinkle flour on her bread board before depositing the dough. The dough is now transported to the brick-maker, who on a previously cleaned and leveled plot of ground places his bottomless form or square wooden biscuit cutter. The dough is now dumped into the form and the brick-maker presses it in with his hands, ramming it into the corners securely with his fists. To a large extent the excellence of the bricks, unlike the biscuits, is attributed to the thoroughness of this hand ramming process. Now the form, which is of smooth surfaced lumber, is removed and the bricks are allowed to dry in the sun while the process is continued. Often forms are made to accommodate three bricks at once. After two or three days of lying flat in the hot sun the bricks are of sufficient strength to be stood on edge, scraped on their under side, and allowed to dry from both sides. A week or ten days later, according to weather conditions, they are stacked into piles to cure. Just how soon bricks should be laid into their permanent walls depends upon the soil itself and the weather conditions. Some adobe builders ask for a six months interim. I have

found no difficulty in a hot dry climate in using bricks for building purposes six weeks after they are made. Of course there are more modern ways to turn out larger numbers of adobe bricks by mechanical means, but the old-fashioned hand ramming process still has its points.

The simple dignity that has been attained by this distinctive type of California domestic architecture, which does not pretend to be anything but itself, with its directness and simplicity and lack of unnecessary ornamentation, is not at all out of line with modern trends in domestic architecture.

If one is inclined to roll his own adobe bricks he should be most cautious, for there are many pitfalls that may readily be avoided by taking advantage of the advice of those who have had a larger experience in this field. The design of homes, pleasing in appearance and practical in use is the province of architecture, and a material so satisfactory as the stabilized adobe is being used by a number of architects in California, who by training and experience are best qualified to adapt it to sound construction.



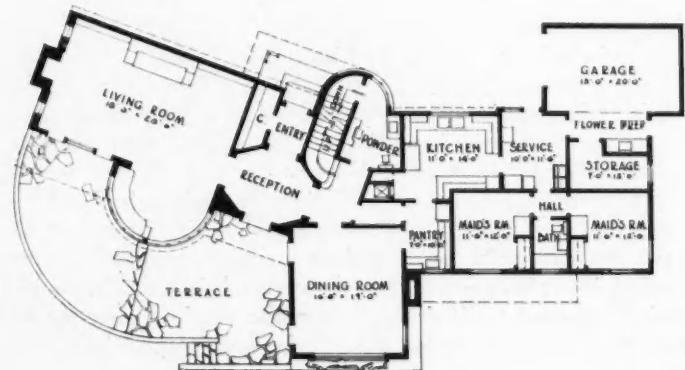
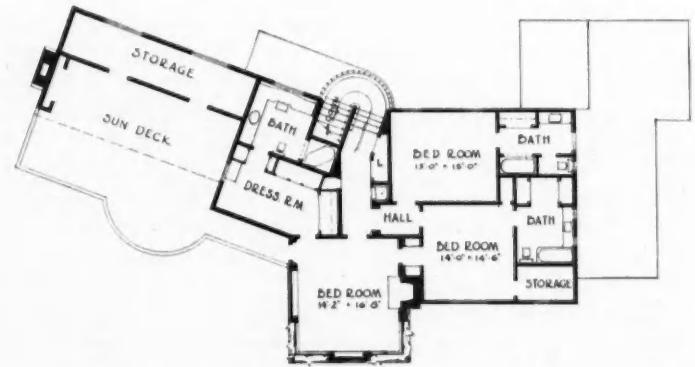


Photographs by Fred Daprich

THE RESIDENCE OF
MR. AND MRS. R. F. TUCKER
in Bel Air, California

WALTER C. WURDEMAN
WELTON D. BECKET
Architects

O. K. EARL, Jr.
Builder





I WONDER if we might not term the style of this house "soft" modern. Time was when the only way to express function in design seemed to be through straight lines, sharp curves, matter of fact furniture, and such cold logic that even the use of color was abhorrent. Well, the particular problem presented by Mona and Randolph Tucker changed all that for us. Here was a problem which demanded our blending the traditional with the modern. It sounds a lot more difficult than it turned out to be, because modern design can be made to unbend. With that thought in mind, we designed a house of full curves and graceful proportions, of soft and rich color and easy informality, a simple setting for a lot of furniture and bric-a-brac which the Tuckers had collected in Boston, expressing in itself generations of dignified Back-Bay living.

A particularly attractive plot of ground from the standpoint of the view it commanded, but it was nevertheless a problem to provide adequate access to the house without forsaking some of that view. For this reason, we feel pretty smug about the fact that we have achieved

a plan which wraps itself around the brow of the hill, facing all the major rooms toward one of the most magnificent panoramas in southern California, without the usual spread-out plan of wasteful halls and corridors.

The front door opens into a small hexagonal vestibule, lighted directly opposite the entrance by French doors which lead out to the flagged terrace and the fairways of Bel Air's golf course below. The vestibule floor is in green and blue rubber tile, the mirrored walls a sea green, the ceiling canopied in plastine to suit the shape of the room. To the right is a spacious 30-foot living room, with half of the view wall bowed out to form a sun room, the other half cut out to take another huge window. The far end of the room holds the fireplace, on each side of which are two small windows which are there principally to silhouette a beautiful collection of Dresden figures. As a further concession to the past, we embellished these windows with shutters, dusty coral shutters against a blue-green wall. The mantel of the fireplace is frosted glass, lighted from below and throwing a





soft glow on the porcelain figures standing on it. The carpet is deep rose, the chintz draperies blue-green and silver. A sectional modern divan circles the half-moon sun room. There is very little of this south view wall which is not cut out to take glass, so to protect the room from direct glare, we extended the second floor deck out over the edge of this room. Let me explain at this time that the Tuckers are sun-lovers and bridge addicts, and to serve a dual purpose we provided, above the living room, a sun deck of equal size half covered by roof, and directly accessible from the upstairs sitting room. Much entertaining is done on this deck, which overlooks a panorama that starts with the City Hall and downtown Los Angeles on the left, and extends through the Baldwin Hills and Westwood Village to Santa

Monica and the ocean beyond. Yes, and on a clear day they can see Catalina.

But let's get back into the house. The upstairs sitting room has powder blue walls, a mulberry carpet, some very old love seats covered in silver fabric, the furniture in English sycamore, birch and maple.

However, the richest room in the house is the dining room. The rubber tile floor is dark brown, the walls a deep burnt peach, and the two form a striking background for the old gilded sconces and graceful sideboards of Swedish birch and sycamore. The entire end of this room is in glass, with brown, rose and yellow draperies over deep rose venetian blinds.

By WALTER C. WURDEMAN



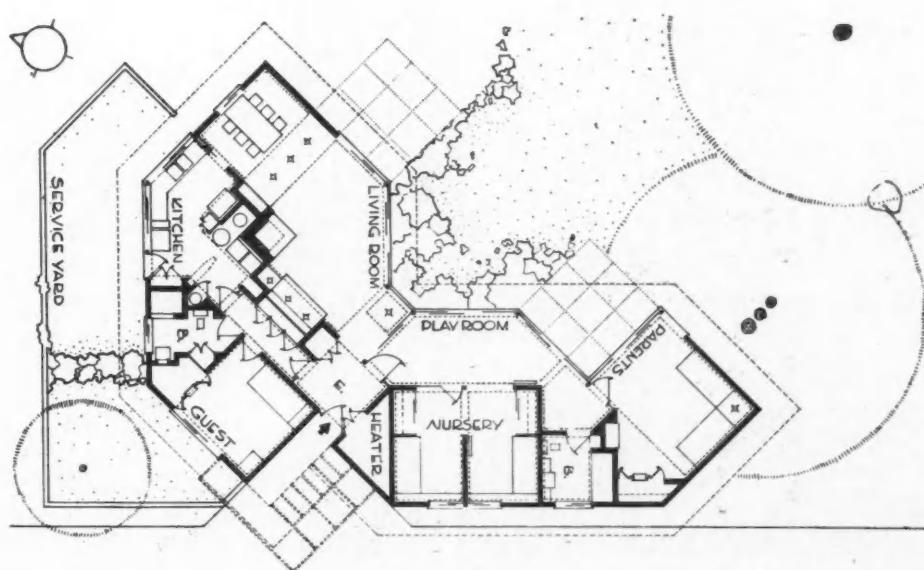


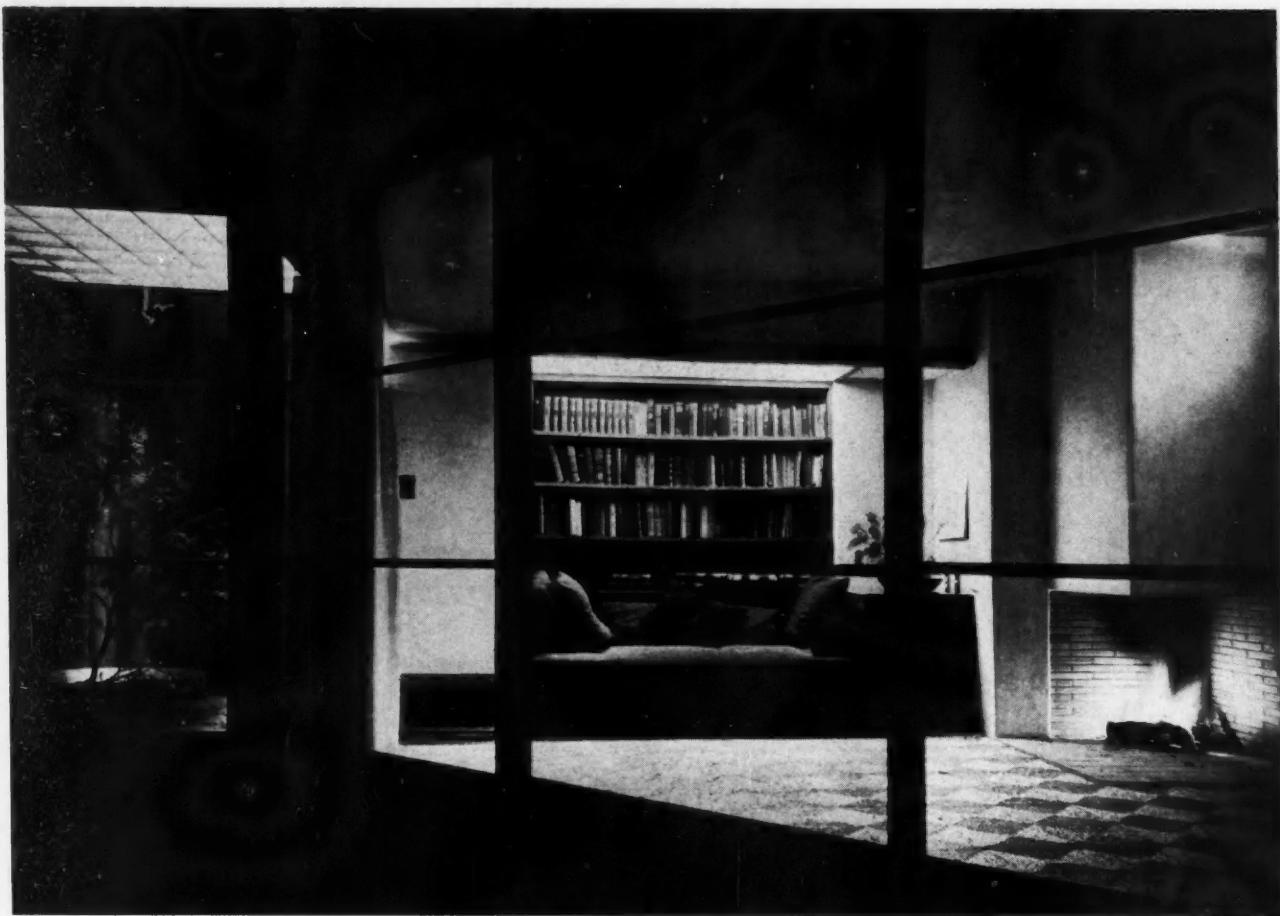
Photographs by Fred Daprich

THE RESIDENCE OF MR. AND MRS. GEORGE C. BAUER

in Glendale, California

Designed by HARWELL HAMILTON HARRIS, CARL ANDERSON, Associate





Looking in from the outside at night, the divan is an inviting corner with its pillows and books and nearby fireplace. Direct illumination is from large areas of low intensity and integral lighting takes the place of fixtures. Indirect illumination comes from above cornices or from beneath glass cabinet tops.

The large window areas open into the privacy of the rear of the house and are further protected by the steep hillside and enormous oak trees. Long, full draperies are there but they are hardly needed.

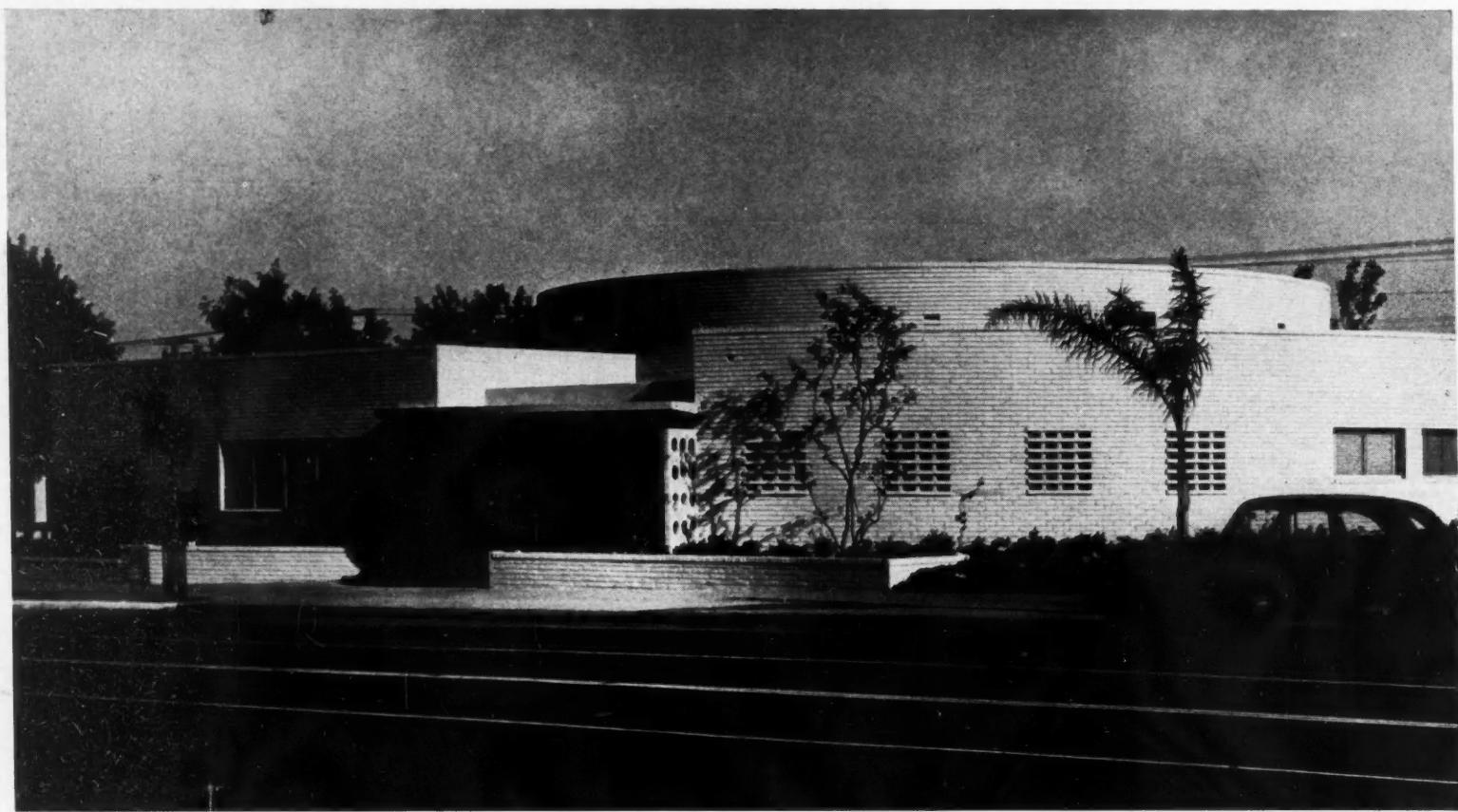
A view toward the living room from the dining end shows the openness and informal but practical arrangement of these two units. Neutral, beige-colored matting covers the entire floor, the walls are light with contrasting dark trim, the furniture is light and very simple. The fireplace lights the room and throws its pleasant, warm glow over all.

Looking toward the dining end, the morning sun pours in through the open door. A modern table with rattan chairs fits in with the lightness of color and the pleasing informality. A feeling of the closeness of the outside is refreshing, relaxing and wholly pleasant.

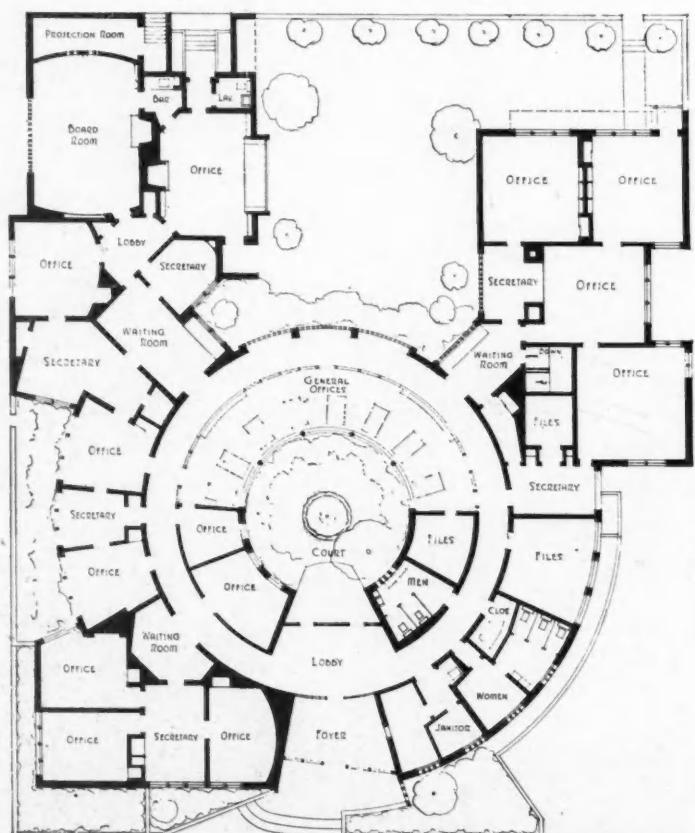
The children's bedrooms open into each other and into the living room which here serves as a playroom. Tiny tots furniture is streamlined but Dolly does not seem to have changed very much.

Illustrating the fact that no rigid formula can be applied to contemporary design, simplicity, informality, lightness and close association with the out-of-doors are the predominating features of this modern home. The general color effect is light and tawny with areas of rich natural brown and strong accents of black. An Oriental influence is evident in the smallness of scale, the closeness to the garden, the lightness of construction, the natural finish of materials, and the horizontal sliding doors and windows. Out of the ranks of modern houses, so serious in their demeanor, steps this one, simple, light and frankly playful.





Photographs by F. Block



**THE NEW BUILDING OF
MYRON SELZNICK & COMPANY, INC.**

in Beverly Hills, California

GORDON B. KAUFMANN, F.A.I.A.
Architect

TOMMY TOMSON, A.S.L.A.
Landscape Architect

PAUL T. FRANKL, A.I.D.
Interior Decorator

GENERAL CONSTRUCTION COMPANY
J. WALTER JOHNSON
Builders

The problem of designing an office building for Myron Selznick & Company, Inc., was unusual in that the activity to be carried on within the building was of a highly specialized and individual procedure. The outward form of the building, therefore, was determined by the work it was to house and by the nature of those people that the building was intended to serve.

The circular form was developed as being the most direct means of circulation between the several departments. Accounting room, field men, story men, files, vaults and other departments had to be easily accessible to each other.

The notables of the screen and radio who were to be received had to have privacy and this expressed itself in the entrance lobby which is actually outside the building but is sheltered from wind and rain. It is further emphasized by the use of travertine walls which run from the outside to the inside in an unbroken manner and by the use of planting which carries from the outdoors in through the lobby. The off-center entrance shielded by the planting box in front of it creates the desired feeling of privacy.

Once having gained the inside of the building proper, an open circular garden court contributes a sense of freedom to those within. This is one of two private gardens within the building. The waiting rooms, secretaries' offices and inner offices were all laid out in accordance with the manner in which the organization functions. Complete sound insulation was provided between the offices for maximum privacy and the air conditioning system can be individually controlled in each office for cooled or heated air.

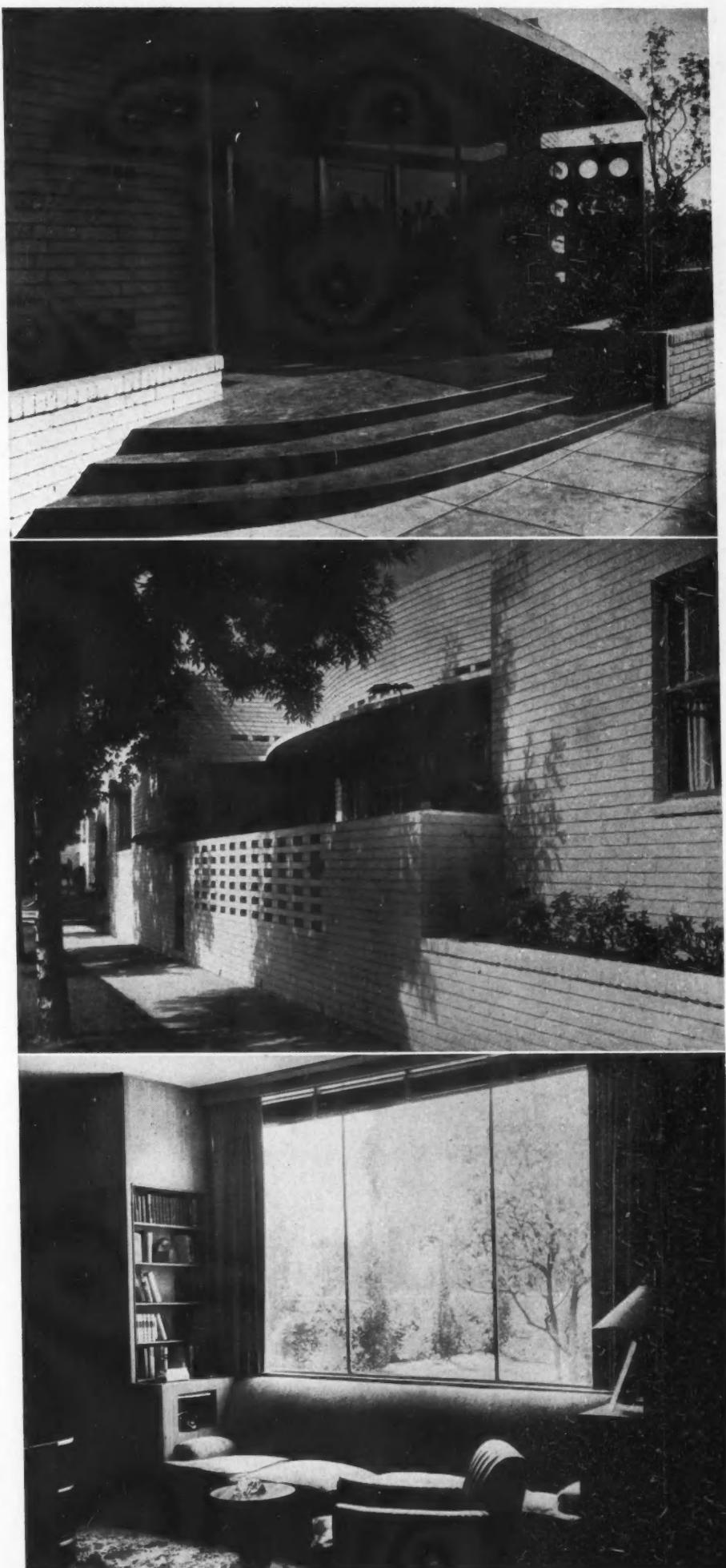
One of the unusual mechanical contrivances is the screen in the projection room which is paneled in flush Oriental wood. At the touch of a button, the wall at the end of the room sinks into the floor revealing the motion picture screen.

The lighting throughout the building is indirect and provides soft even illumination from concealed sources.

The reinforced brick and the plan of the building itself make a structure eminently earthquake resistant. All windows are of aluminum, the entrance is of bronze, aluminum Venetian blinds reflect the heat of summer from the interior and supply glareless light inside. All woodwork is mahogany with the exception of the board room which is finished in walnut. Interior walls are covered with wood paneling, calfskin, or grasscloth, and finished in soft colors.

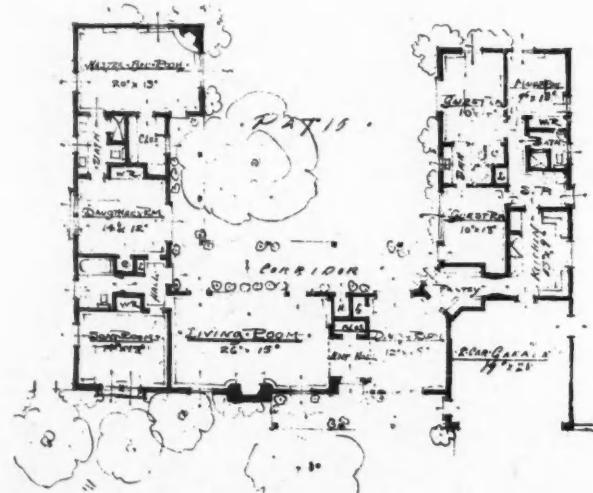
Window openings on the north are generous while on the south and east, concrete projections shade them from the glare of direct sunlight.

All of these factors contribute a building that is definitely simple and free from any preconceived style while the permanent materials should make for a lasting satisfaction.





Photographs by W. P. Woodcock



THE RANCHERIA OF
MR. AND MRS. CLIFF MAY

in Mandeville Canyon, California

CLIFF MAY, Builder

Interiors by PAUL T. FRANKL, A.I.D.



THE HOUSE ON THE COVER

Situated in a wooded section of the Botanical Gardens near Santa Monica, Mr. and Mrs. May wanted an early California ranch house type home which would completely encircle a patio filled with native trees and flowers. Into this outdoor living room, the main rooms of the house open with French windows and large studio doors. While modern in spirit, the authenticity of the early ranch house was retained by the use of the wide muntin bars in the windows giving a structural strength to the openings.

Built of plaster with board and batten under the covered porches, the exterior of the house is a soft old-white with a roof of hand-split shales weathered a deep brown. The window trim and shutters are of mustard yellow and the low dado a rich brown. In the patio the board and batten are painted a gay yellow blending with the yellows of the umbrellas and patio furniture.

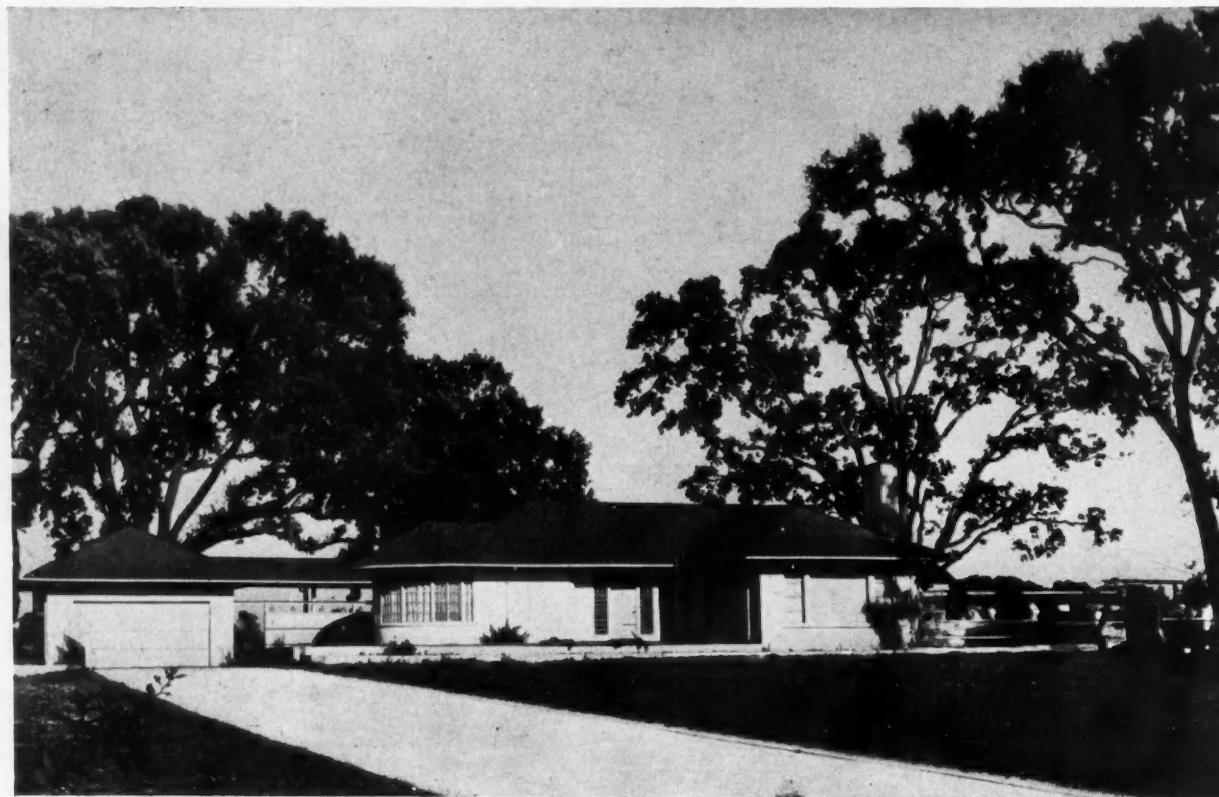
To make this patio even more livable, the entire garden is illuminated by the use of garden lights which are camouflaged as flowers and bird houses and are inconspicuously placed. A turn of the switch and the whole out-of-doors becomes an enchanted garden.

On the interior of the house the living room is finished in a soft off-white with exposed rafter ceilings. The modern furniture gives a refreshing and modern feeling to the ranch house interior which is already modern with its large windows and simple lines. Over the davenport is a large mirror, which when open reveals a projection screen. The floor is completely carpeted in a sand color and the furniture is upholstered in a warm gray with end tables and coffee tables of dark teakwood and rattan. The valances are of rattan and the draperies pick up the yellow from the exterior and patio. Lamps and accessories are in tones of yellow, making the room an ensemble of soft old-whites and yellows. Over the fireplace hangs a painting by Everett Gee Jackson, modern in feeling and adding character and depth to the room.

The master bedroom is finished in shades of coral and white. The walls and ceilings are coral, the draperies are coral, the furniture is coral and white, creating a monotone that is quite delightful.

The entire house is electric with electric air heat, range, water heater, laundry, ironer, garage door openers, garden lighting and fly traps, and for additional convenience there is an intercommunicating telephone system between all the principal rooms.





Photographs by Waters & Hainlin

THE COUNTRY HOUSE OF MR. AND MRS. FRED HERINGER

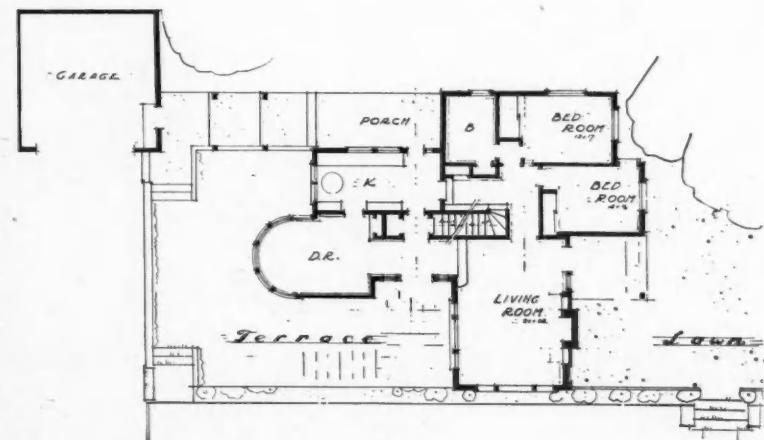
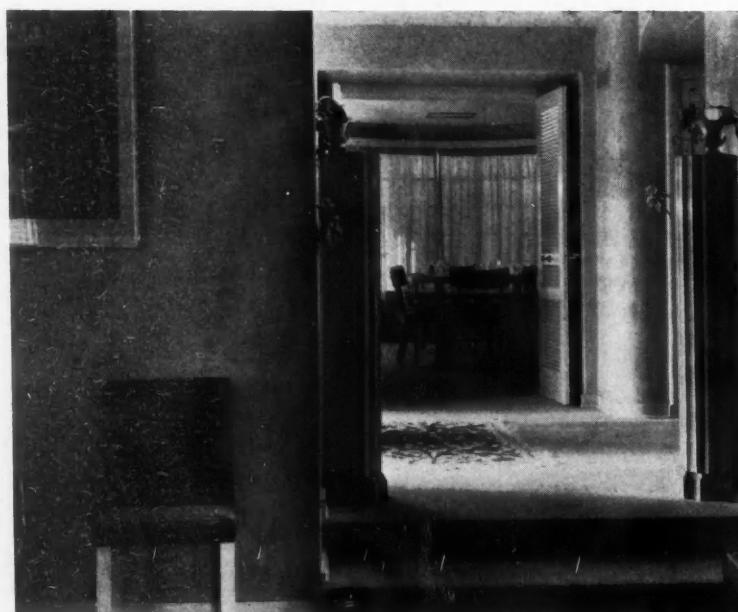
in Yolo County, California

W. R. YELLAND, A.I.A., Architect

The Heringer home is a small country house situated on a ranch along the Sacramento River, about eighteen miles distant from Sacramento. Large white oaks afford shade and setting for what otherwise might be a very hot and uninteresting site for a home. The exterior finish of the house is a light colored plaster with a shingle roof of dull gray, almost the color of the oak trees. Wide projecting

eaves throw shade over the windows and down on the walls. The house and the garage are connected by a covered walk and the confines of the yard are bounded by light colored curbs and walls which besides being practical tend to give the building a horizontal feeling and make it a part of the broad flat framing country in which it is located.

The interior walls of the house are done in stucco, most of which is of a pale green and a very light beige. The ceiling of the living room is an exception, this being of wood, pyramidal in shape and painted a light contrasting color to the green walls. A large lamp hangs from the apex of the pyramid for general lighting. The floors are carpeted throughout in oyster white and the furniture specially built and upholstered in contrasting colors, adding life and interest to the rooms.

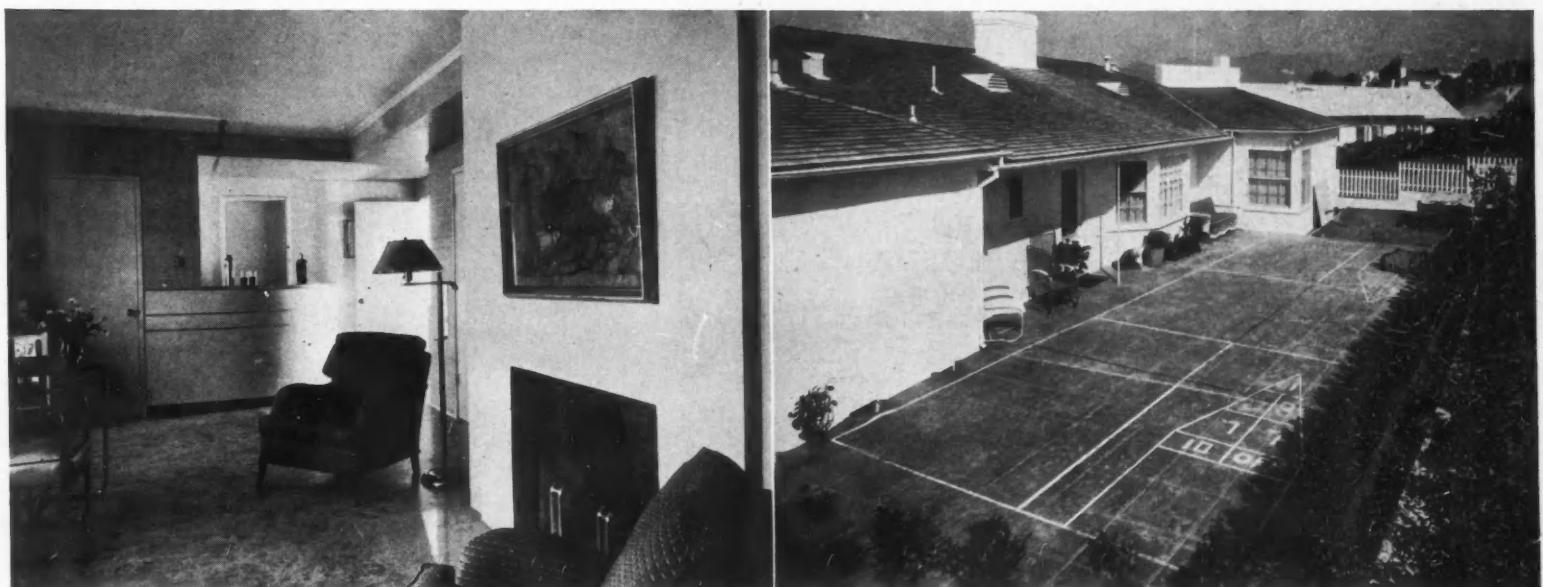
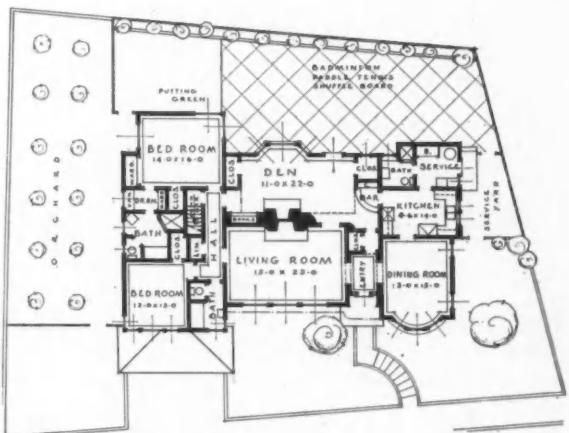




Photographs by W. P. Woodcock

THE RESIDENCE OF
MR. AND MRS. CLARENCE M. FERRY
 in Westwood, California
 ARTHUR W. HAWES, Architect
 Interiors by BARKER BROS.

Compactly planned, this home takes good advantage of its wide, shallow lot. Built on a hillside the bay in the dining room commands a view and the den opens onto the terrace where badminton, shuffle board or paddle tennis may be enjoyed on a permanent court. The den is decorated in Swedish Modern with blond woods effectively combined with chromium and upholstered in textured materials of coral, tan and yellow. The walls are covered with grasscloth and the floor is a tan linoleum. The half-circle bar is painted a deep coral and the draperies are yellow trimmed in brown.





ELECTRICITY MODERNIZES LIVING

By FRANK A. HANSEN, Director

The Western Institute of Light and Vision

BACK at the turn of the Century, when architects took delight in applying a maximum of ornamentation to their structures; not too much emphasis was given to the convenience and comfort of living. Things largely "were" because they had always been that way.

Great have been the strides taken by the moderns, however, in a mere forty years. A home is no longer considered successful if it fails to have those comforts and conveniences which everyone expects as a part of the pattern of present-day living. In no other home-service is this truer than in the use of electricity.

Many students of home design feel that functional planning plus electrical adequacy is the necessary backbone to modern living. Such planning and electrical usage is well illustrated in the Matchless Electric Home, now being displayed by the Electrical Industry in its year-long setting on Wilshire Boulevard near St. Andrews Place in Los Angeles. The photographs which accompany this description were made there.

Since a previous ARTS & ARCHITECTURE article described small home illumination rather extensively, the space will now be devoted to a discussion of recent wiring conveniences and devices.

Good wiring demonstrates its convenience, beginning right at the front door. Push-buttons are now available which provide their own little night light, which is quite a convenience, even if one is unlike the inebriated gentleman in the old story and is perfectly sober. A little light goes a long way in finding keyholes. The vogue of the present time is to conceal chimes behind grille-work, that the architectural or decorative effect be undisturbed.

Before leaving the front entry, however, attention should be drawn to the weather-proof convenience outlet. This will have a multitude of uses around Christmas time, either for plugging in strings of lights or small portable floodlights.

The delayed-time switch, just inside the entry, will be of interest to the mechanically-interested householder, or, for that matter, anyone who has attempted to "get across the porch before the light goes out." This new switch is extra courteous,

A small house that has been built and furnished with an air of spaciousness conforming with this twentieth century. The dining room has paneled walls and windows on two sides. The central lighting fixture throws the light directly on the table and also supplies a soft, indirect illumination. The furniture is Swedish modern in a light bleached wood. The carpet is horzone blue, the draperies dubonnet, effectively combining a cool and a warm color.

In the guest room the carpet and wallpaper are beige forming a neutral background for the sophistication of the headboards and cornices upholstered in dubonnet satin and the extra full curtains of turquoise net. The spreads are of turquoise with the dressing table to match and the little upholstered chairs are dubonnet.

In the master bedroom the carpet is blue, the wallpaper dusty rose, blue and soft yellow. The draperies, bedspread and two-piece loveseat are dusty rose satin, the shades on the twin lamps being covered with the same material. The finish of the furniture picks up the soft yellow in the wallpaper.

and waits for twenty seconds or so before actually turning the lights out—after it is turned off.

In the entrance hall, as in most other rooms, switch plates may be selected which include an outlet for the vacuum cleaner. This insures an always-ready outlet for the cleaner, without the necessity of disconnecting a lamp, and best of all, places an outlet at switch height, so that it saves stooping on a trip through the house with the cleaner or waxer.

Living room convenience, electrically speaking, begins by having *enough* outlets. When the outlets are too few, it is not possible to make furniture rearrangements without a tangle of cords. To have enough outlets does not require *extravagance*, it is rather a matter of *thoughtfulness*. After considerable research, it has been determined that a duplex outlet should be installed for each ten feet of unbroken wall space, not forgetting some "odd" space which may accommodate a table or lamp. Radio outlets should be provided at least in two locations; that the furniture-moving desire of all home-makers be in no way cramped. The Matchless home makes further use of "Plug-in Strip," atop the mantel; this new material being available in standard lengths which provide outlets every six inches or every eighteen inches. So that one may "light the way ahead," each major room of this demonstration home is equipped with three-way switches, one at each entrance.

In the dining room, numerous table appliances have brought great convenience—roast warmer, chafing dish, percolator, sandwich grill, egg cooker, waffle iron and the like. One neat method of bringing the electrical outlets close to the table is to first provide a "floor outlet" under the table . . . with a three-way receptacle attached to the underside of the table. The connecting cord may be removed from both ends, on cleaning days. The kitchen buzzer is a convenience for larger homes, while the wall outlet quite near the buffet is a serving necessity.

On the dining terrace, many of the same electrical requirements of the dining room itself will be found, with the probable addition of a radio. In this semi-open location, however, it is good judgment to make use of covered, or weather-proof outlets.

The breakfast table sees an even wider number of electrical appliances in use, than is the case of the dining table. Here it is essential that the outlets be located as near the table as possible, for the connection of coffee maker, toaster, and other devices, with a minimum of long cords "in the way." A number of devices are now available, which solve this difficulty nicely, by having retractable cords. The self-reeling cord is pulled out from the wall to any desired length, and, when its use is completed . . . disappears once more into the wall.

Today's kitchen bears little semblance to yesterday's. Streamlined, step-saving, compact . . . it represents an evolution born of experiment and research. And, as in no other part of the home, electricity plays an important role—for here it is that drudgery-saving, efficient devices are at a premium.

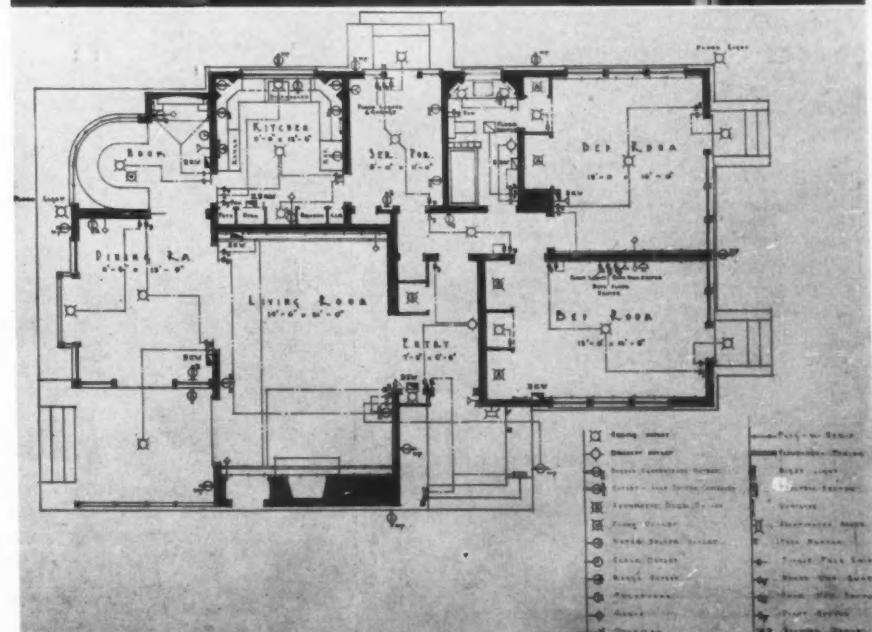
Looking around the kitchen at the wiring devices in the Matchless home, it is found that the electric range itself is connected to a three-wire outlet, designed much on the same principle as the convenience outlet—permitting the range to be plugged in or disconnected, whenever desired.

An exhaust fan system provides duct endings in kitchen behind refrigerator and range (with another duct provided for

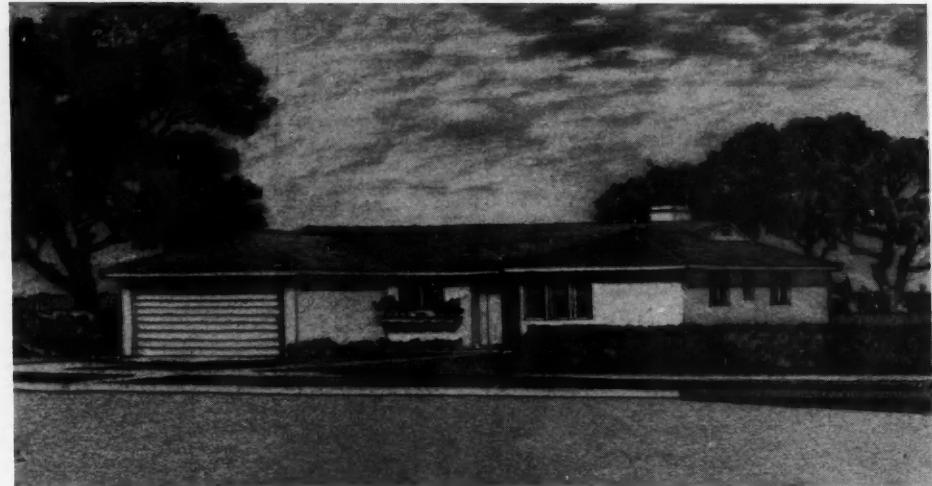
(Continued on Page 30)

The curved nook is convenient for breakfasts or entertaining with the built-in bar a silent and efficient butler. The paneled walls and upholstered seats are pleasantly attractive and the lighting adds enormously to the excitement and charm of this much-used room.

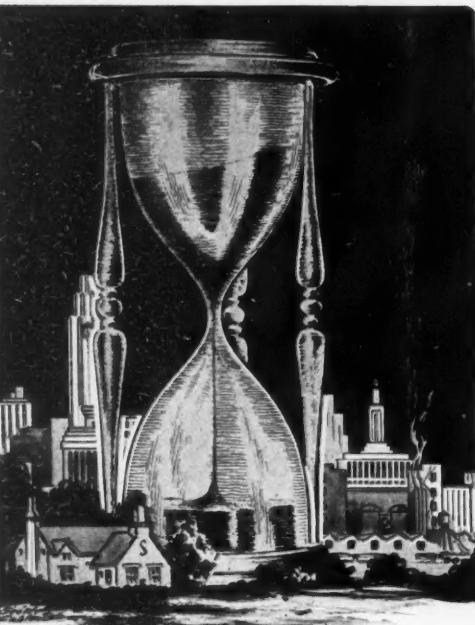
The service porch is replete with modern contrivances designed to make the housewife contented and happy. Every electrical convenience possible has been carefully planned and included not only to take care of present needs but to take care of future expansions and emergencies as far as possible. Erle Webster and Adrian Wilson, architects. Photographs by Dick Whittington.



SMALL HOMES



Rendering by Jamison



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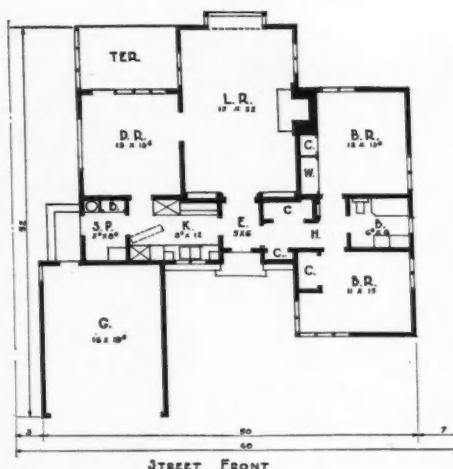


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A small five room house designed for a sixty foot lot that is not only modern in exterior treatment but in the location of the kitchen and service porch. The kitchen conveniently connects with the entry, and the service porch is one step from the garage, leaving the rear of the house entirely private. The living room and dining rooms are secluded and open onto a terrace, one side of which is glassed in, making it an enjoyable place to dine. The living room has a large fireplace, a sunny bay window and one end lined with book-shelves. The bedrooms are a good size and have ample closet space. Extreme simplicity lends a certain dignity to this well-planned little home.

ELECTRICITY MODERNIZES LIVING

(Continued from Page 29)

bathroom). The operation of a switch, either in kitchen or bath, quickly exhausts the air in these rooms—replacing it with fresh air. This relieves "steamy" bathrooms, removes cooking odors and keeps the refrigerator running at top efficiency. A standard outlet is located behind the refrigerator for its operation.

The self-reeling appliance cord which was just mentioned is again used to good advantage to provide a source of power for the many devices used on the "counter," in the preparation of food.

The planning desk finds a telephone extension outlet, a radio outlet, and an interesting loud-speaker communication system. Every busy housewife, who is a cook and lady of many parts generally, has times when she does not wish to drop what she is doing to answer the front door—probably for a needless discussion with some solicitor. The communication system relays voices back and forth between rooms and front door in a normal tone of voice, and saves many steps.

Outlets are provided for those two "musts" of the completely modern kitchen: the garbage remover and the dishwasher. The first eliminates

an unpleasant task in a quick and sanitary manner, while the second is said to rival the washing machine as the greatest "wife saver" ever invented. Electric clock outlets, we find, are of a special type which support the clock and hide the excess cord at the same time.

Another new electrical device which arouses admiration in the kitchen is the oven unit which may be built in at any convenient point or height desired. The flexible control system allows the oven to be used for the cooking of any food, or for merely "warming" purposes.

The service entrance of the Matchless home is the location for the several units of the home laundry: washing machine, electric ironer, electric water heater, ironing-board-and-iron cabinet. Of unusual interest to everyone is the new method of bringing the wiring into the home at this point, from out of doors. A new type of service unit is installed, which eliminates the necessity of an individual "main" switch. The electricity reaches a central distribution panel from whence it is distributed to the various circuits in the home, as well as to the meter circuit which is outside the house. Being of the "circuit-breaker" type, these circuit switches have no necessity for fuses, as popularly known. With this type of switch, the overloading of the circuit simply moves the switch handle into the "off" position, from whence it may be re-

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Milton Black, Architect

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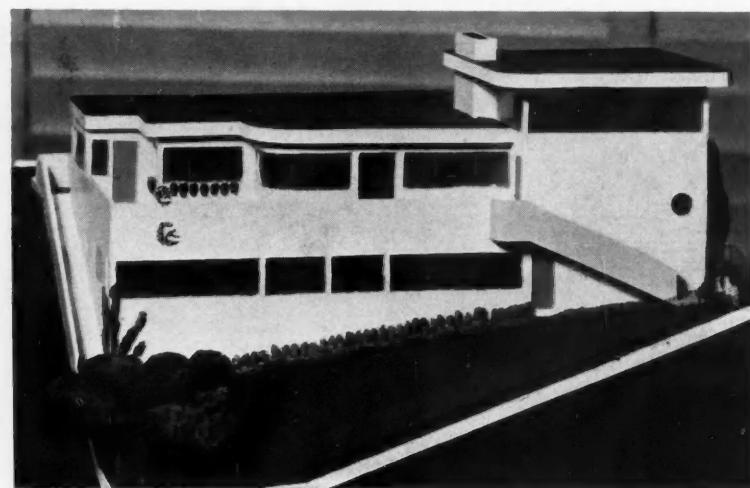
Arthur L. Herberger, Architect



Ben Hilliard O'Conner, Architect

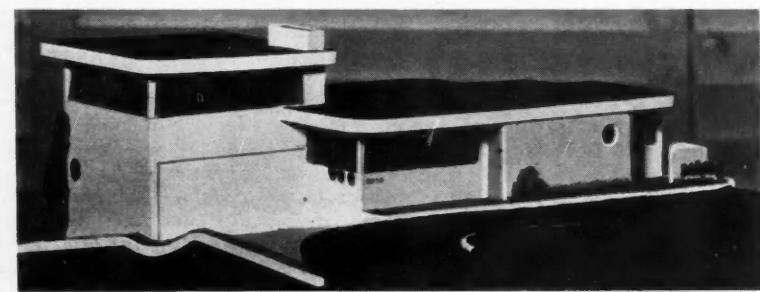


Arthur L. Herberger, Architect



**A MODEL OF THE HOME OF
MR. AND MRS. J. J. FRANZ, JR.**

The model, designed and built by its owners, represents their future home. Planned for a hillside lot to take advantage of the view and get morning sun in every room, the layout was first arranged and the exterior built around it. Depending upon mass, line and proportion for beauty rather than tradition or decoration, it is modern with restraint. A study of the plan will indicate the utility of the kitchen and accessibility to other sections of the house. Sleeping quarters are absolutely private. A lavatory and powder room are conveniently placed off the entrance alcove, the latter private from the living room without being a tiny cubicle. The studio, which doubles as a play and sewing room, was purposely made remote, its entrance off the rear sun-deck. The house has a stucco exterior, interiors of wallboard and wood veneers with as much furniture as possible built in and flush lighting fixtures for direct lighting, with indirect lighting for general illumination. Nearly 700 square feet of windows provide an abundance of light and air. Openings in the edges of the flat roof use the continuous breeze to keep the attic cool, while broad eaves protect the windows from the elements.

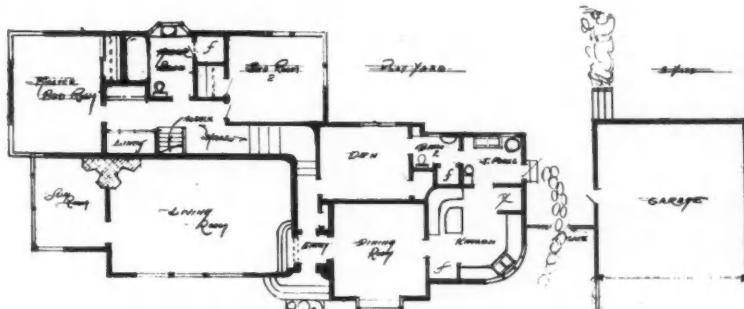




A RESIDENCE FOR
MR. AND MRS. HARRY A. PLAINER
in Studio City, California

WILLIAM H. KRAEMER, Architect
D. M. DUBACH, Builder

A small home located in the canyon has sun decks for the full enjoyment of the view of the entire San Fernando Valley. Following the contour of the hillside lot, the house is constructed on several levels. Redwood paneling left in its natural red color is used in the den and the dining room has an interesting upholstered window-seat in the bay window. The kitchen with its built-in electric stove and refrigerator and many cupboards is a model in blue and white with the upholstered breakfast nook conveniently placed for the lunches and breakfasts of the children. The rear play yard and service yard are stepped to conform to the slope of the lot and are enclosed with a concrete reinforcing wall.



COLLECTING HORSE BRASSES

(Continued from Page 9)

Day and Regents Park Cart Horse Parade, probably knew nothing of the symbolism of the discs he prized. He hung the face-piece down the forehead of his horse because it was a wide space on which to display the ornamental discs. This cut brass piece usually weighed about six ounces. The martingale, reaching from collar to girth, was another space on which to display brasses. Four were used on the martingale, but some large horses carried five and two face-pieces. The idea was to use five or seven in all as these are considered the lucky numbers.

At Arundel, the estate of the Duke of Norfolk, the draught horses carry the Arundel lion. Some of the work horses from Windsor castle show the head of Queen Victoria. On the lowest strap in the illustration may be seen a small shield on which in low relief is placed the head of the Queen.

One of the two straps illustrated, on each of which are three horses in relief, was found in an old barn in the farming district bordering the Nottawasaga Bay near Collingwood in Canada—the other was found in a harness shop on the levee in St. Louis. The heart enclosed in a circle of dots or punched holes came in a lot of English harness which arrived in Palm Springs recently. The rose, shamrock and thistle in outline were from a small harness shop in San Diego and a similar one came from Toronto.

The brasses should be cast or hand-wrought, the thin discs which are blocked out by machines are of no value. A good brass should be heavy for its size. On the reverse should be found two small knobs, showing the cast marks. The brass should be satiny and capable of taking a soft, deep polish. When brasses of this type can be found they may be worked into very decorative effects as part of the high lights of a recreation room, bar, or any casual room. They are a never ending source of pleasure and study and make an interesting hobby.

Carl's ultra-modern "Sea-Air" motor apartments and cafe on the Roosevelt Highway north of Santa Monica. Architect, P. A. Schutt.



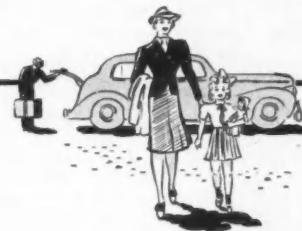
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The Patent Products Company also manufactures the "Lawson" shower stall floor, a slip-proof rubber shower floor combined with a water-proof asphalt receptor which can be used with any shower wall material.

Drainboards and shower stalls are on display at the Building Material Exhibit, Architects Building, in Los Angeles.

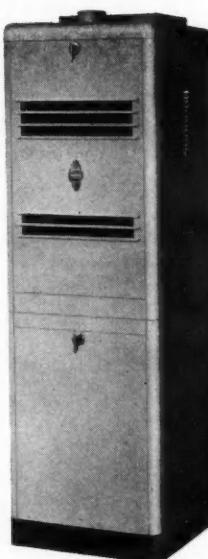
by a more compact design that reduces the height by ten inches and complete factory assembly in two separate sections. The unit can be easily installed in kitchen, closet or on the service porch. The attractive, round-cornered casing is finished in a light desert tan.

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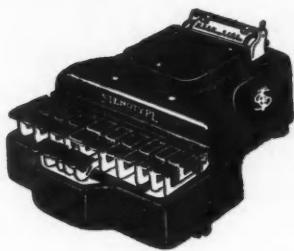
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a permanently hard, smooth surface, low in cost. Such are the attributes of Rockflux Resurfacer announced by the Flexrock Company.

A New Glass Block

A new glass building block containing a screen of glass fiber that reduces the transmission of solar energy is announced by the Pittsburgh Plate Glass Company. This increases the insulating value of the unit which transmits 55 per cent as much energy as the older block and 75 per cent as much light with a marked increase in light diffusion.

Useful Booklets

A new kitchen planning manual has just been published by Westinghouse. Fully illustrated, the new manual is a practical book of kitchen-planning fundamentals for architects, kitchen engineers, builders and retailers of complete electric kitchens. Procurable from the Westinghouse Company, Mansfield, Ohio.

A 52-page technical booklet "Water Pipe Sizes" has just been revised and published by Bridgeport Brass Company of Bridgeport, Conn. Architects, engineers and plumbing and heating contractors will find this booklet, which is packed with concise information and numerous tables, invaluable for making piping layouts and estimates. In addition to rules and tables for determining pipe sizes, water supply formulas and numerous tables showing the flow of water in copper water tube, considerable space is devoted to technical information on various brass pipe alloys and copper water tubing and their applications for plumbing, heating, underground service, oil lines, sprinkler systems, industrial piping, etc.

"Sanitary Equipment for Hotels and Apartment Hotels," issued by Crane Co., is a 20-page booklet relating to modernization, bathroom planning, bathtubs, lavatories, water closets, showers, public washrooms, fittings, drinking fountains, kitchenettes, kitchen sinks, general heating, radiators, convectors, boilers, water conditioning, valves and fittings. Complete and useful.

A new booklet describing Thermax Structural Insulation as a modern building material combining structural strength, decorative qualities, thermal insulation value, and sound quieting properties in one product is available from the Celotex Corporation.

Kawneer Sealair Windows are illustrated and described in a new brochure released by the Kawneer Company. All aluminum or bronze windows for different types of residences and buildings are fully described.

"What to Expect from White Lead Paint" is a new booklet put out by the Lead Industries Association for consumers, architects, and contractors to help solve painting problems. The importance of proper application and the advantage of choosing a good painter are emphasized. Copiously illustrated and containing explanatory charts and drawings, this 28-page booklet is worth the careful study of everyone interested in painting.

An attractive 56-page catalog containing a complete listing of all RCA sound equipment for a wide variety of applications in the industrial, entertainment and educational fields has been announced by the RCA Manufacturing Company.

A brochure entitled "Custom Designed Radios for Town and Country" is offered to architects and designers of interiors by the Lafayette Radio Corporation, 100 Sixth Avenue, New York. It describes a complete line of radio and phonograph equipment and accessories for use in built-in or custom-built installations. It also discusses the importance of acoustics and the facilities available to the end that the utmost fidelity of tonal reproductions may be obtained.

"Vacation Cabins," issued by the National Lumber Manufacturers Association, includes photographs and sketches showing interiors, exteriors and floor plans of cabins, bunkhouses, and several larger buildings built of log cabin siding. "There's an overhang to the roof that will ward off the rain and too hot sunshine. Can't you almost smell the bacon and the coffee in the cool clean morning air . . . ?"



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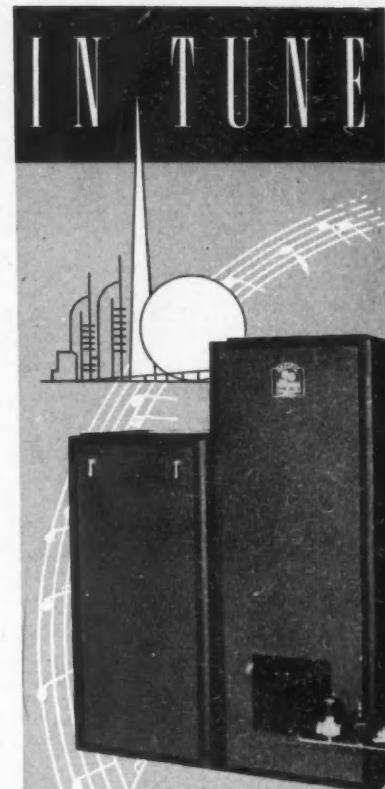
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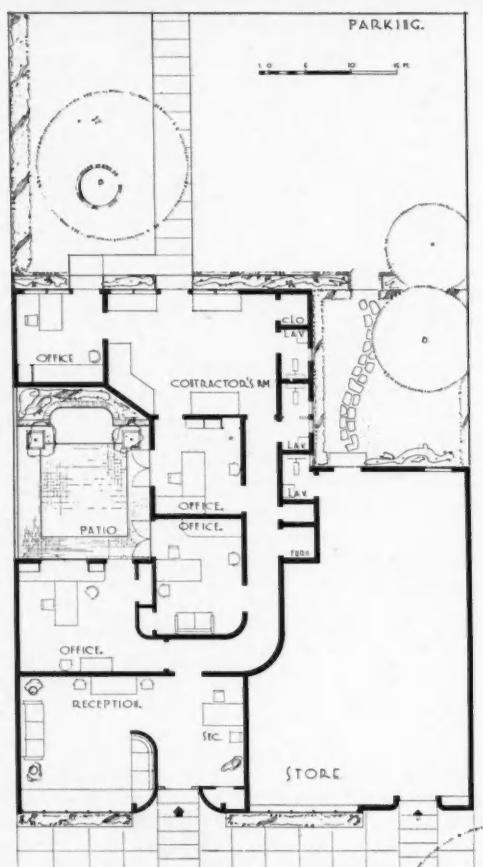
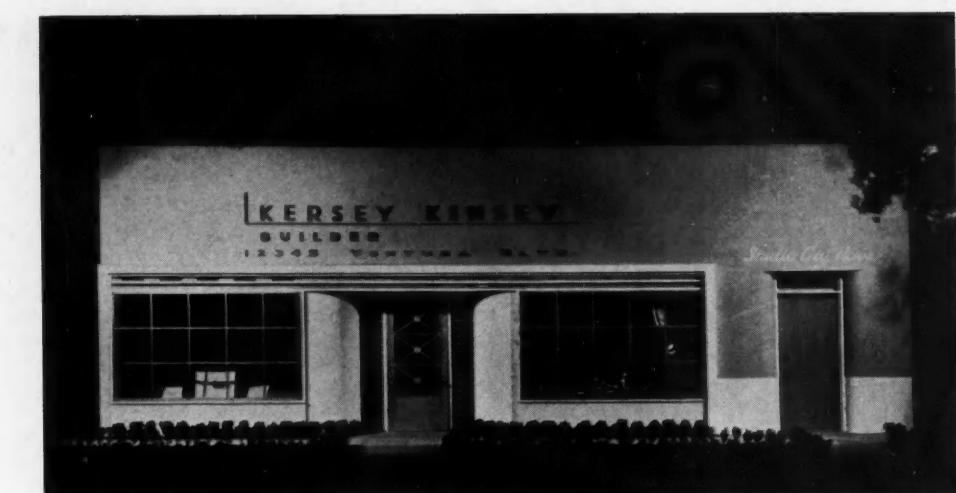
MODERN ARCHITECTURE, PAINTING AND SCULPTURE

(Continued from Page 7)

the architect had to use, and that the fresco had a certain architectural structure or functional quality, and was not merely an applied ornament.

In the matter of sculpture we have had the streamlined primitive work of men like Ralph Stackpole and Jacques Schnier in San Francisco, whose wooden-legged figures didn't even emerge from the Cro-Magnon age; they even antedated that brand of primitive art. But even there, the modern sculptor is loosening up a bit, and we find that although he leaves out much of the surface ornamentation, he is still able to make his figures slightly graceful and very acceptable for use in homes and with larger buildings. I feel that this return to normalcy in art and sculpture is probably a result of the increased understanding of architectural forms.

When you think of the cubistic tendency of men like Mies Van der Rohe of Germany, and Walter Gropius of the same country, and Richard Neutra of Los Angeles, the first thing we think of is func-



THE OFFICE OF

KERSEY KINSEY, Builder

in North Hollywood, California

Designed by

RANDALL DUELL, Architect

A modern office that is refreshingly neat and clean looking with simple green planting that adds greatly to its attractiveness. The exterior is a buff color with white dado and trim, large modern windows and two panels of glass bricks flanking the front door. The reception room is restful and pleasant with soft green walls, tan wainscoting, brown linoleum floor and tan accents. A large built-in seat is upholstered in tan leather, the rest of the furniture is contemporary in line and light in color. All of the other rooms have this same color scheme with the exception of one office which is finished in natural redwood. The offices open into the paved patio which is filled with green plants and screened so that the doors may be left open. Convenient parking facilities are provided in the rear.

tionalism. In reality, this extreme modernistic tendency of the international group, of which Frank Lloyd Wright is not a member, although he might be considered the daddy of them all, was not purely functional from the human standpoint. Functionalism can be applied to fine Chippendale furniture, or Sheraton, just as well as to modern; but their interpretation of the word meant, of course, form following function, as Louis Sullivan enunciated back in 1890. Good functionalism means, in my estimation, eye-appeal and comfort, fine texture and color, as well as pure usefulness. If it is necessary to have a piece of furniture beside a chair, which will hold magazines, books and smoking equipment, there is no reason why it can be not only functional, but interesting in design; and it is this aspect of modern which is becoming quite apparent.

Fine designers who are imbued with their classical training, and who have an understanding of American needs in living, have accepted many of the stylistic tendencies of the extreme modernist and modified them, with the result that the modified modern houses of the present time are rapidly becoming very human. They are exceedingly neat and good looking, but they are not so rigid about sticking to functionalistic ideas.

It seems to me imperative that the art and sculpture of the future should be simple and plain, as well as decorative in quality, to fit into these newer homes that the architects are designing. It should not be necessary to continue painting monstrosities in form and technique in order to express oneself artistically. Sculptures should not have to be grotesque in order to be acceptable to the modern mind. After all, it is practically an impossibility for the sophisticated modern to think completely in primitive terms, and I see no reason why the modern painter and sculptor should go on kidding themselves in this regard.

With the wealth available in America, there is no question but that we are entering an American Renaissance, and it seems to me that the social problems of today provide ample ideas for the thinking artist. Even Hogarth would find himself intrigued by the share-cropper of the South, for instance. But our Western world, particularly, has so much beauty in it, and there are so many more new materials available, and technique has been so loosened up, that I can see no reason for a continuation of the so-called age of ugliness of the immediate past.

Let's have a New Deal in Art and Sculpture.

